

WARNER BROS. . . . THE NO. 1 COMPANY



Here's your Spring-
board with which to
Get Your Biggest Ruth
Chatterton Grosses

RUTH

Chatterton
in
"FEMALE"

with

GEORGE BRENT, Philip Faversham, Johnny Mack Brown,
Gavin Gordon, Ruth Donnelly, and others, in superb
First National cast

Exploitation Council



STANLEY L. CITRON
*Manager, Mary Anderson Theatre,
Louisville, Ky., and Member
Warner Bros. National
Exploitation Board*

HERE'S A SURPRISE PACKAGE!

"Female" is smart, clean, clever, genuine entertainment every foot of the way.

There is color, punch in practically every sequence, giving it a speedy tempo. All the good things that one expects of Ruth Chatterton are there and the same applies to George Brent.

It will go big with women, as they watch Chatterton play the men by the same standards as the men play women. Besides the picture gives her an opportunity to wear lots of gorgeous gowns and new style creations.

"Female" has all the angles of showmanship which can be sold BIG. Title, star-cast names and story idea are values which smart showmen will make the most of. Numerous situations suggest plenty of ballyhoo exploitation.

Aim to get a big opening for this picture. The bigger your first night audience, the more word-of-mouth advertising the picture will get. Get every woman's organization from the society club to the great number of shop and office girls to be among the first to see "Female."

Spot ads on the women's pages of your newspaper in addition to your regular theatre page ads.

Your regular advertising copy should carry the smart dialogue lines from the picture. Every line is a gem and puts across the punch and freshness of the picture.

Arrange to break with a full-page of cooperative advertising with space taken by local merchants selling commodities of special value to every "Female."

Arrange to hold lobby attractions of special interest to women. A fashion show staged in your lobby or on your mezzanine promenade is a great added attraction to lure the women.

"Female" is a picture that presents numerous angles with which to get extra publicity breaks. The title itself suggests many contests which would make interesting features for any newspaper. Plant these with your local newspaper to give the picture a great advance build-up.

This picture is great for out-door posting. The title is easily read and is intriguing enough to arouse the interest of both men and women.

Here's a picture that will set every woman talking and get men wanting to see what it's all about! And boy, will they love it!!



CHATTERTON HAS NEVER BEEN
SO **FEMALE** AS IN **"FEMALE"**

your 1st story

New Chatterton Film, "Female," Shows Star in Exceptional Role

(Routine Story)

Ruth Chatterton will play a new and unusual role in her latest screen vehicle, "Female," which arrives at the . . . Theatre on . . .

This glamorous star has had a long, unique and varied list of roles in her stage and screen career—ranging all the way from the touching, tearful "Madame X" to the ultra-sophisticated and indolent heroine of "The Rich Are Always With Us," and from the picturesque but hard-boiled "Frisco Jenny" to the helpless rich woman of "The Crash." But never before has she appeared in the guise in which "Female" will present her: an efficient big business executive at the office and a woman who has her own love code at night.

Alison Drake, the heroine played by Miss Chatterton, knows her own power as head of the vast motor company she has inherited and governs. She is convinced that in her position of command she can treat men exactly "as men have always treated women." She wishes to use them when it pleases her, both for business and for her own pleasure.

In all this she is ruthless. It is only when she finally meets her match—a man who will not submit to her conditions—that she realizes how much she honestly wants to be "like other women." Her powerful position has been glorious—but lonely. There can be no compromise so long as she herself refuses to submit to the inevitable.

Miss Chatterton was selected as the perfect star to portray this young woman of strange conflicts and self-questionings. Alison's poise and wit and self-confidence, in the early portion of the story, are well suited to the actress. It is a role peculiarly well adapted to a star who combines Miss Chatterton's gifts both as comedienne and dramatic actress. The heroine of "Female" demands both elements. It is one of the most diverse roles which Miss Chatterton has played—hence, according to the star herself, one of the most satisfying.

William Dieterle, director of the picture, has spun this daring story with great charm and delicacy. Its comedy is thrown into relief by emotional scenes of depth and intensity.

A distinguished cast appears with Miss Chatterton in "Female." With George Brent as leading man, and such players as Ruth Donnelly, Lois Wilson, Ferdinand Gottschalk and Johnny Mack Brown in important roles, the star has splendid support. Others appearing in the picture are Jean Muir, Gavin Gordon, Sterling Holloway and Rafaelo Ottiano. The screen play is by Gene Markey and Kathryn Scola.

your 2nd story

Chatterton Portrays Siren on Hunt for Males in "Female"

Ruth Chatterton the vamp, the siren.

Ruth Chatterton, the huntress, who stalks the male as her prey. Ruth Chatterton playing the man's game and doing to her victims what philandering men are wont to do to their girls.

This is the strange role she is called on to play in "Female," the First National picture which opens at the . . . Theatre on . . . By day, she is the ruthless executive of a great manufacturing concern. By night, her amorous temperament comes to the fore and she entices her handsome male subordinates to become her lovers. Each in turn she ruthlessly casts aside for the next, when they try to carry their amorous advances into their business life.

It is a new type of role for Miss Chatterton, but one which, according to advance reports, has resulted in the best picture she has ever made.

George Brent plays the leading masculine role, while others in the cast include Lois Wilson, Ruth Donnelly, Ferdinand Gottschalk and Johnny Mack Brown. William Dieterle directed.

Ruth Is Star in "Female"



In the new film coming to the Strand Friday, local fans will see Ruth Chatterton in a role entirely different from those in which she has recently appeared. Her part in the new First National film, "Female," is that of a big business executive, with an unusual after business hours complex.

Mat No. 23, Price 10c.

your 3rd story

Ruth Chatterton Has Distinguished Cast With Her in "Female"

A distinguished cast recruited from the leading players of both stage and screen were selected to support Ruth Chatterton in the First National picture, "Female," which comes to the . . . Theatre on . . .

George Brent, her husband, who also played with her in "The Crash," "Lilly Turner" and "The Rich Are Always With Us," has the leading masculine role. Ruth Donnelly, former stage favorite, who made an outstanding hit in "Blessed Event" and "Hard to Handle," has an important comedy role.

Johnny Mack Brown and Phillip Reed, two recent recruits from the Broadway stage, play in roles of Miss Chatterton's lovers, as also does Gavin Gordon.

Others in the cast are noted both for their stage and screen work and include Lois Wilson, Ferdinand Gottschalk, Rafaelo Ottiano, Sterling Holloway, Kenneth Thomson, Huey White, Douglas Dumbrille, Walter Walker, Charles Wilson, Edward Cooper, Spencer Charters, Jean Muir and Juliet Ware.

The screen play, by Gene Markey and Kathryn Scola, has Miss Chatterton acting the part of a young and beautiful woman, head of a gigantic organization during the day, who plays fast and loose with many men after office hours. Her entire mode of life is eventually changed, however, when she falls in love with a man who will not yield to her wiles. William Dieterle directed the picture.

Wm. Faversham's Son in Chatterton Film

Philip Faversham, son of the famous William Faversham, is seen in his biggest screen role to date in "Female," the First National picture starring Ruth Chatterton, which comes to the . . . Theatre next . . . Young Faversham, who made his screen debut in "Captured," starring Leslie Howard, has been making rapid strides in his film career.

Philip Faversham will also be seen in "The College Coach," in which he appears as a football player, opposite Pat O'Brien, Ann Dvorak, Dick Powell and Lyle Talbot.

your 4th story

Business Scenes for "Female" Were Filmed in Vast Motor Plant

The operations of a vast motor plant form an interesting background for many of the sequences in the First National picture, "Female," starring Ruth Chatterton, which comes . . . to the Theatre on . . .

Miss Chatterton has the role of a big business woman, placed by birth in a commanding industrial position, able, aggressive, magnetic and self-confident, yet predominantly feminine and with an inherent desire for conquests in the field of love as well as in business.

As the president of a vast motor plant authentic backgrounds were called for in many sequences. Workshops, assembling departments, engineering offices—all these figured in the script. Executive offices were constructed on the sound stage but other sequences must necessarily be photographed on the ground.

The officials of a huge motor plant (Chrysler Motors) offered the use of their gigantic plant in Los Angeles for as many shots as might be needed. Miss Chatterton and other members of the cast spent several days at work in various sections of the plant. The scenes consequently are realistic and accurate, for they were taken in a place where automobiles were actually in the course of production.

The love sequences take place either at her own home or out of doors, for Miss Chatterton in her character role never mixes business with love, as the handsome young men in her employ whom she has entertained the night before, learn to their chagrin.

George Brent has the leading masculine role while others in the cast include Lois Wilson, Ruth Donnelly, Ferdinand Gottschalk, Johnny Mack Brown and Phillip Reed. The picture was dramatized for the screen by Gene Markey and Kathryn Scola. William Dieterle directed.

Chatterton Satisfied With Tilt of Her Nose

Ruth Chatterton, who has the stellar role in the First National picture, "Female," which opens at the . . . Theatre on . . ., considers the tilt of her nose a definite part of her personality. She will not permit it to be touched or altered with make-up in any manner, shape or form.

your 5th story

Ruth Chatterton and George Brent Again Teamed in "Female"

It's getting to be a habit with Ruth Chatterton to select her husband, George Brent, as her leading man in her pictures. In the past two years she played in five productions and Brent was her leading man in all but one.

Miss Chatterton's first picture after joining Warner Bros.-First National was "The Rich Are Always With Us." They were trying to find a leading man and many tests were made of Hollywood players. But after seeing one of George Brent both Miss Chatterton and the studio executives decided that the young Broadway actor was the man.

Later when she played in "The Crash" he was again leading man. When it came to "Frisco Jenny," however, there was no part that was suited to Brent's type of work, so he did not appear with her. However, when she played "Lilly Turner" he again played opposite Miss Chatterton.

Now in her latest picture, "Female," which comes to the . . . Theatre on . . ., he has the leading masculine role, and incidentally is the only lover in the picture Miss Chatterton is unable to bend to her iron will. Her role is that of a big business executive who flirts outrageously after office hours with the handsome young men in her employ.

She is as ruthless in love as she is in business until she finds the one who will not bend to her will, whereupon she discovers that he is the only man whom she can't do without, which revolutionizes her entire mode of life.

This unusual screen play by Gene Markey and Kathryn Scola was directed by William Dieterle. Others in the cast include Ruth Donnelly, Lois Wilson, Ferdinand Gottschalk and Johnny Mack Brown.

Opposite Ruth Again



George Brent is seen in "Female," Ruth Chatterton starring film due at the Strand Friday. It is his fourth role with the popular star.

Mat No. 24, Price 5c.

Seven Rare Italian Prints Are Shown in "Female"

A group of seven rare Italian prints of the last century—two of them steel engravings more than a hundred years old—adorn the walls of the heroine's residence in "Female," Ruth Chatterton's latest starring vehicle for First National, which comes to the . . . Theatre on . . .

The star has the role of a young, American business woman, head of a great automobile manufacturing concern. As many of the important scenes of the story take place in the various rooms of her palatial mansion, the rare prints were used to help the general air of wealth conveyed by the grandeur of the sets.

William Dieterle directed "Female." George Brent, her husband, has the leading masculine role.

Publicity—Advance

Your 6th Story

Ruth Chatterton Is Made Up for Picture Work While Sleeping

Ruth Chatterton takes her make-up lying down. In her bungalow at the First National studio, where she lived while working on "Female," which comes to the . . . Theatre on . . . , the star has had constructed a long "make-up couch" with a contraption rigged up beside it to hold the make-up materials.

At seven o'clock, Miss Chatterton dons a becoming negligee, and breakfasts luxuriously in her canopied, four-poster bed. At 7:30 the make-up artist, Perc Westmore, appears.

The star arranges herself on the lacy pillows of the make-up couch in the living room, where she promptly goes to sleep again. Forty minutes later the sleeping beauty is completely made up, and at nine o'clock, in costume, she is on the set, fresher and more full of pep than anyone else by virtue of that extra sleep.

"Female" is a fast story of a big business woman who sets out to beat men at their own game when it comes to having love affairs. The picture was dramatized for the screen by Gene Markey and Kathryn Scola.

A strong supporting cast includes George Brent, Lois Wilson, Ruth Donnelly, Ferdinand Gottschalk, Johnny Mack Brown and Phillip Reed. The picture was directed by William Dieterle.

Your 7th Story

Ruth Chatterton Wears Nineteen Changes of Costume in "Female"

Ruth Chatterton wears nineteen different gowns in the First National picture, "Female," which comes to the . . . Theatre on These include smart office frocks, sports suits, and the swankiest evening gowns and negligees, and even a nifty bathing suit.

The costumes were designed by Milo Anderson, one of the youngest studio designers, who has won acclaim for his creations for such films as "Cynara," "The Masquerader" and "Hallelujah, I'm a Bum."

Miss Chatterton, in her role of a wealthy girl who has gone in for business in a big way, is a person of many moods, being extremely flirtatiously inclined and having many lovers after business hours.

"The costumes were designed with an eye to catching these various moods," said Mr. Anderson. "The artistic designer not only tries to fit the gowns to his subject physically, but to the temperament. It is only in this way that it is possible to bring out the person's real beauty and personality."

Anderson also designed the gowns for other feminine players in the picture, including Lois Wilson, Ruth Donnelly, Juliet Ware and Jean Muir. All gowns, according to Anderson, were designed with long lines to accentuate the slenderness of the form.

George Brent has the leading masculine role in "Female," while others in the cast include Ferdinand Gottschalk, Johnny Mack Brown, Phillip Reed, Gavin Gordon, Sterling Holloway and Kenneth Thomson. The screen play is by Gene Markey and Kathryn Scola. It was directed by William Dieterle.

Ruth Chatterton Wears Bathing Suit in Film

Ruth Chatterton has appeared in all sorts of roles and all kinds of costumes, but never before her latest First National picture, "Female," which comes to the . . . Theatre on . . . , has the dignified star exposed her limbs and back to the screen camera in a bathing suit.

As a wealthy society girl and big business woman with flirtations inclinations she appears at a party given at her own palatial residence in a spiffy, white bathing costume, and a very much abbreviated one at that.

George Brent appears opposite Miss Chatterton in the leading masculine role in a startling story of many love affairs.

Reveals Self



In "Female," the new First National film coming to the Strand on Friday, Ruth Chatterton, its popular star, will be seen in a bathing suit for the first time in films. George Brent plays opposite her. Mat No. 22, Price 5c.

Your 8th Story

No Double Needed for Chatterton When It Came to Using Rifle

Ruth Chatterton, who has many accomplishments besides being one of the finest actresses of either stage or screen, astonished her friends with a new one that they did not know she possessed.

She is an expert rifle shot. This was discovered during the production of the First National picture, "Female," which comes to the . . . Theatre on In one scene, Miss Chatterton, who is flirtatiously inclined, enters a shooting contest in order to make the acquaintance of a handsome stranger, (George Brent), upon whom she has cast designing eyes.

Director William Dieterle had arranged for a double as he had no idea Miss Chatterton was an expert with the rifle. The role calls for accurate shooting. When it came time to take the scene, however, Miss Chatterton stepped to the counter of a shooting gallery, picked up a rifle and rang the bell.

"Can you do that again, or was it an accident?" asked Dieterle.

"No accident," smiled Miss Chatterton. "I learned to shoot in target practice in the Adirondacks. I don't need a double."

The star fires ten shots in the scene for the picture. She made nine bull's eyes.

"Female" is a somewhat startling picture in which Miss Chatterton, as a big business woman, flouts conventions and takes her lovers from among her handsome male employees.

George Brent has the leading masculine role while others in the cast include Lois Wilson, Ruth Donnelly, and Johnny Mack Brown.

Ruth Chatterton Keeps Her Pet Dogs at Studio

Ruth Chatterton and George Brent have a new pair of Springers. They became so attached to the pups while the two were working in the First National picture, "Female," now at the . . . Theatre, they took them with them to the studio bungalow where they lived while working.

Your 9th Story

Ruth Chatterton Pays Lovers with Office Bonuses in "Female"

There's a bonus army in "Female," Ruth Chatterton's latest First National picture, which opens at the . . . Theatre on It is, however, quite a different bonus army to the one that marched on Washington.

This bonus army is comprised of Miss Chatterton's own male employees, she being a big business woman and president of an automobile manufacturing concern, which she inherited from her father. While she is strictly business in the office, Miss Chatterton, in her character role, proves susceptible to the handsome young men in her employ after working hours.

When she desires them, she invites them to her home to discuss business and then deliberately vamps them. On the morning after, the delighted youths imagine they are special favorites of their beautiful boss, only to be met by a chilly stare.

But the boss takes care of all her sweethearts by placing the youths in her bonus army for additional pay. In case they become too annoying with their attentions, she transfers them to a branch office in another city.

This startling theme was dramatized for the screen by Gene Markey and Kathryn Scola. There is an exceptionally strong supporting cast, which includes George Brent, Lois Wilson, Ruth Donnelly, Ferdinand Gottschalk, Johnny Mack Brown and Phillip Reed. William Dieterle directed it.

Jean Muir Refuses Advance Publicity

Jean Muir, new Hollywood screen import, who is featured in "Female," the First National picture starring Ruth Chatterton, which opens at the . . . next . . . , laid down a very strict rule to studio officials when she arrived in the movie capital. There was to be no publicity written about her until after her first picture was released. She preferred to win her spurs on the screen and not through publicity. Miss Muir's unusual attitude is explained by her observation that many promising screen careers have been ruined by too much advance publicity. Others in the cast of "Female" are George Brent, John Mack Brown, Gavin Gordon, Ruth Donnelly and Ferdinand Gottschalk.

Your 10th Story

Lois Wilson Envis Long Stage Training of Ruth Chatterton

Lois Wilson, who appears for First National with Ruth Chatterton in "Female," coming to the . . . Theatre next . . . , has been a well-known figure on the screen for some time now. All the same, she wishes she had started her career on the stage.

The reason? Her great admiration for the skill and technique of her close friend, Ruth Chatterton. As everybody knows, Miss Chatterton was a Broadway star before she ever came to Hollywood. In the opinion of Lois, that phase of her career was responsible for the great success she has made in motion pictures.

Lois herself came to Hollywood in the silent days as winner of a beauty contest. She worked for Universal, Paramount and Warner Bros., and soon became a national celebrity. But it was not until 1928 that she achieved one of her ambitions—an appearance on the stage. In Hollywood and Los Angeles, she was then seen back of the footlights in such plays as "The Gossipy Sex," "The Swan," "Spread Eagle" and "The Queen's Husband." For a time she even thought of continuing her career exclusively in the theatre. Then came another good role in pictures and she returned to her first choice.

But when she works with Miss Chatterton in such films as "The Crash" and "Female," the old doubts assail her. She believes that no one could learn as much about acting by starting on the screen as did Miss Chatterton in her years on Broadway.

In "Female," Lois Wilson appears as the schoolgirl chum of Chatterton. Others in the splendid cast are George Brent, Ruth Donnelly, Ferdinand Gottschalk, Kenneth Thomson and Spencer Charters.

Four New Players Seen on Screen in "Female"

Four faces new to the screen will be seen in Ruth Chatterton's latest starring vehicle for First National, "Female," which comes to the . . . Theatre on

The quartet consists of four of the most promising young players seen on the Broadway stage this season. They are Phillip Reed, Johnny Mack Brown, Jean Muir and Juliet Ware.

Stars A'Picnicking



Ruth Chatterton and George Brent will be seen together for the fourth time in "Female," the Strand's new film, which will open Friday. It is a First National picture. Mat No. 27, Price 10c

Advance Features

Ruth Chatterton Plays Two Sided Character in "Female"

Portrays Stern Business Executive by Day and Outrageous Flirt After Working Hours

IT is a strange and unique, not to say startling role, that Ruth Chatterton plays in her latest First National picture, "Female," which opens at the . . . Theatre on It is also quite a different role from anything which she has portrayed before, either on the stage or the screen.

She lives, in her character role, what might be termed a sort of Dr. Jeckyl and Mr. Hyde existence, being a big business woman by day, and a flirt, who even stoops to pick up strangers on the street, at night.

She is an alert, ruthless, able and magnetic business woman. As the head of a vast motor car industry inherited from her father she is aggressive and capable of matching wits with the best captains of industry.

To her, business and love are as far apart as the poles. She reserves one for the daytime and the other for the night.

This, the young men who fall for her charm, find out, much to their chagrin. For she frequently invites one of the handsome youths in her employ to her home at night where she deliberately induces him to become one of her many lovers. Then when they appear at the office the next day with the presumption that

they are in the good graces of the boss, she coldly sets them in their proper places.

The character, as drawn in "Female," is depicted as something of a super woman, who because of her wealth and business genius, believes she has the right to override the conventions of society.

She believes that marriage is not for herself, although she is greatly attracted to the male of the species. She plans the conquest of youths she knows, much as a man of a philanthropic disposition seeks to win a girl.

While she cares not how she upsets the hearts of her employee lovers, she reimburses them in other ways, carrying a regular bonus army of

Stars of New Strand Film



George Brent and Ruth Chatterton are seen together once more in "Female," the new Warner Bros. film coming to the Strand on Friday. The story is an unusual one and, according to advance reports, Ruth Chatterton's role will afford local fans a real surprise.

Mat No. 29, Price 10c.

young men on her payroll who are given gratuities in addition to the salaries they earn.

The character, as played by Miss

Chatterton, never is made to appear cheap, even though she flirts outrageously with a stranger at a shooting gallery.

But she knows her men, or thinks she does, and this one happens to be one with such high ideals that he will have none of her. It is this that brings out the really feminine in the character, for womanlike, when she finds she cannot have what she desires most, she moves heaven and earth to get it.

She eventually gets her man, but it is only after her own ideals and her viewpoint of life have changed. In fact, she completely reverses herself, coming to the belief that marriage and a home is woman's allotment.

George Brent, Miss Chatterton's husband, plays the role of the man who changes her attitude toward life. Johnny Mack Brown, Gavin Gordon and Phillip Reed are among her lovers.

There is an unusually strong cast, including such noted screen and stage players as Lois Wilson, Ruth Donnelly, Ferdinand Gottschalk, Rafaelo Ottiano, Sterling Holloway, Kenneth Thomson, Douglas Dumbrille, Walter Walker and Spencer Charters.

The setting are lavish in the extreme as befits the home of a wealthy young society woman of cultivated taste. The business settings comprise scenes at a vast plant in Los Angeles, of which Miss Chatterton is head.

William Dieterle directed the production from a screen play by Gene Markey and Kathryn Scola, who have not only given the picture a fine dramatic interpretation but have enlivened it with sparkling dialogue.

It Took 46 People to Put Ruth Chatterton to Bed

Star Objected to Large Number on Set, But All Were Needed to Make Scene in "Female"

IT took forty-six people to put Ruth Chatterton to bed in a picture. The lady herself would have liked it better had fewer people taken part in the ceremony.

But everyone of the forty-six had a legitimate part in the intimate business of tucking the first lady of the screen under the covers, during the production of her latest First National picture, "Female," which comes to the . . . Theatre

Miss Chatterton reached the set on the morning in question, and recognized what she thought was an unusual air of expectancy, not unlike that which prevailed upon another set the day she was scheduled to do an oriental dance for the picture, "Lilly Turner."



Ruth Chatterton
Mat No. 1—Price 5c

until Director William Dieterle came to talk to her about the scene.

"Are all these people—ah—necessary?" she asked.

Director Dieterle make a check.

All Necessary?

He found and reported that all forty-six were on the set with good reason. That not a simple "poacher" could be located.

The forty-six necessary bedside attendants, included the director himself of course, and his two assistants. A double camera crew of eight, two sound technicians to record the conversation, two indispensable property men, the dialogue director, Miss Chatterton's "stand-in," the script clerk, a wardrobe representative, a makeup expert, a hairdresser and a bed-maker were all absolutely essential. Miss Chatterton's own maid was naturally on hand to assist her mistress.

Ten electricians were needed to light the set. Two carpenters and one painter could not be spared. Eleven other players, who were to

appear in this and following scenes, had a right to their places about the set.

All told there were forty-six who simply had to have a hand in photographing Miss Chatterton as she got into the studio bed.

When this was explained to her, Miss Chatterton shrugged her lovely shoulders, removed her coat, and walked composedly toward the bed.

Outside it was high noon. Inside of the sound stage forty-six people, who might otherwise have been hungry and anxious for lunch, held their collective breaths while the lovely Chatterton eased gracefully into bed.

Everyone became suddenly and obviously busy. The directors directed, the property men ran about with props, the hairdresser and makeup expert put final touches to the actress' beauty, the electricians made a great fuss about getting light focused onto the bed. Altogether forty-six busier people were never seen in one place.

Director Dieterle waved his gloved hands for silence.

"Camera," he called.

Then forty-six necessary people stood silently by while Ruth Chatterton went calmly to sleep for the camera.

But the nap was a short one as movie maps have a habit of being, as no one is content to watch a sleeping beauty for long. And so she woke up for the next action scene of which there are plenty in the picture, which deals with a big business woman who uses her handsome male employees as lovers. The screen play is by Gene Markey and Kathryn Scola and directed by William Dieterle.

George Brent has the leading masculine role while others in the cast include Lois Wilson, Ruth Donnelly, Ferdinand Gottschalk and Johnny Mack Brown.

Entire Cast in "Female" Is Composed of Stage Players

Ruth Chatterton Supported by Actors Who Have All Starred in Legitimate Theatres

TALK about Broadway's invasion of the movies! There isn't one principal in "Female," the First National picture which comes to the . . . Theatre on . . . , who didn't come to Hollywood from the stage.

Ruth Chatterton is the star of "Female." The footlight career which led her to stardom—with such hits as "Come Out of the Kitchen," "Mary Rose," "The Changelings" and "La Tendresse"—is too familiar to need repetition.

George Brent, Miss Chatterton's leading man in "Female," likewise came to Hollywood from the stage, after appearances in such Broadway dramas as "Those We Love" and "Love, Honor and Betray." Another member of the cast is the well-known veteran, Ferdinand Gottschalk, whose stage career has covered thirty years. Theatregoers will recall him in "You and I," "The Buccaneer," "Tonight or Never," and many other productions.

Gavin Gordon, who plays a dapper young secretary in "Female," had the leading role in Willard Keefe's prizefight drama, "Celebrity," when it was produced on Broadway a few years ago. George Blackwood, one of the new young featured players at the First National Studios, has just arrived there from New York where he was seen in "Show Boat," "Holiday" and "Elizabeth the Queen." "Female" is his second picture, hav-

ing played a part with Edward G. Robinson and Kay Francis in "I Loved a Woman."

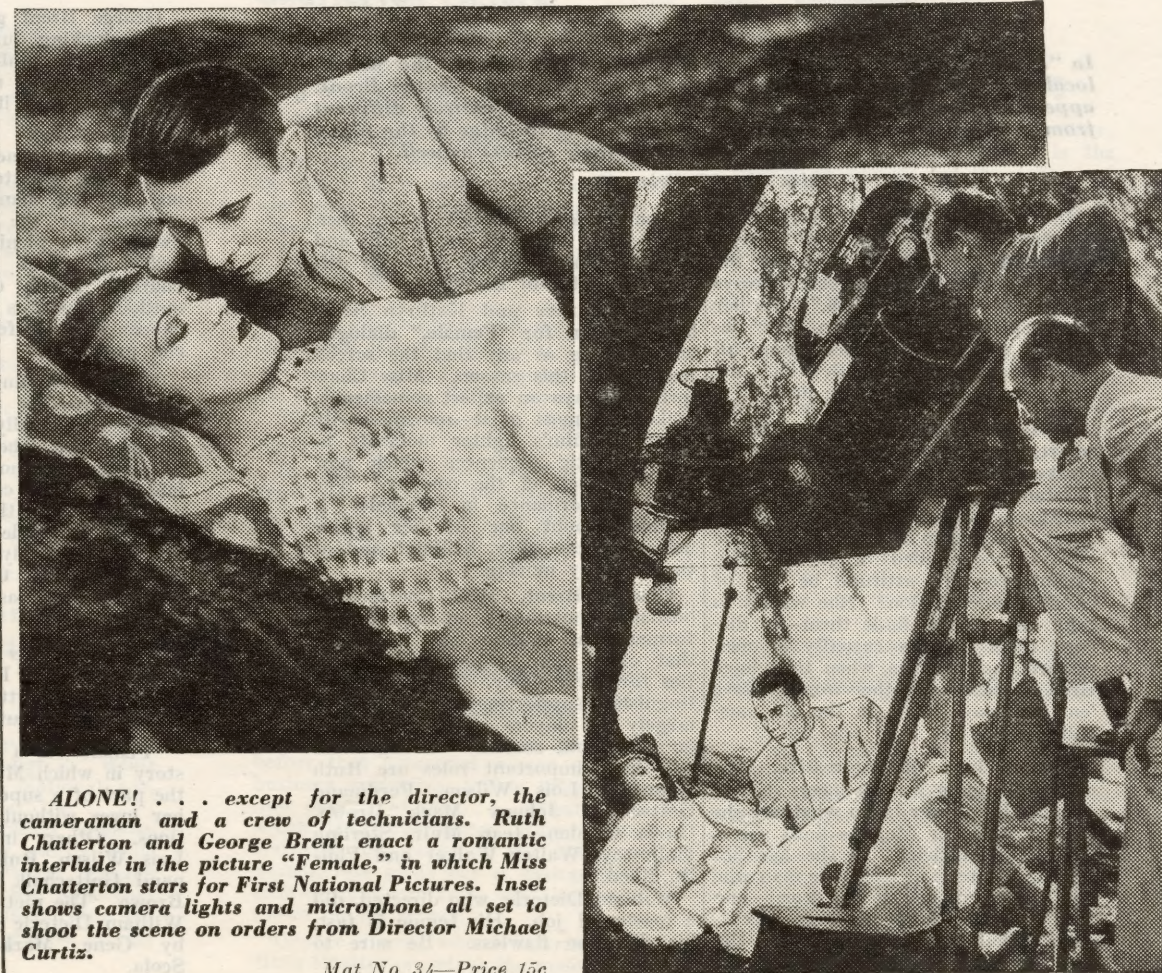
Rafaelo Ottiano, playing one of her ladies' maids in "Female," made a huge hit in the New York production of "Grand Hotel" as the harassed servant of Grusinskaya, the dancer. Since that time she has been doing character roles on the screen.

Sterling Holloway, another member of the cast of this picture, came to fame several seasons ago in "The Garrick Gaieties," that beginner's production, which, to New York's surprise, ran through many months and three editions at the Garrick Theatre. Sterling has been in Hollywood ever since.

Walter Walker is a stage veteran, seen on Broadway most recently in "Holiday," "Half Gods" and "Rebound."

"Female" is the story of a woman head of a gigantic commercial concern, who is both ruthless in her business methods and in her many love affairs. Gene Markey and Kathryn Scola wrote the screen play.

George Brent has the leading masculine role opposite Miss Chatterton, while others in the cast include Lois Wilson, Ruth Donnelly, Ferdinand Gottschalk, Johnny Mack Brown and Phillip Reed. William Dieterle directed.



ALONE! . . . except for the director, the cameraman and a crew of technicians. Ruth Chatterton and George Brent enact a romantic interlude in the picture "Female," in which Miss Chatterton stars for First National Pictures. Inset shows camera lights and microphone all set to shoot the scene on orders from Director Michael Curtiz.

Mat No. 34—Price 15c

Male or Female You'll Love 'Female'

(Review)

Ruth Chatterton's Latest Is Also Her Greatest Film

**"Female" Sparkles With Snappy Dialogue With
Star in Role of Girl Who Tried to Beat Life**

FOLKS, hurry up to the . . . Strand Theatre and see Ruth Chatterton giving the grandest performance of her career in "Female," her fastest and most entertaining picture. "Female" is a honey of a picture, handsomely mounted with gorgeous sets, in which the First National star fairly revels in a story, the like of which has never been put on the screen. Male or female, you'll adore "Female."

The situations are new-fraught with sparkling dialogue-lines that will have you in stitches, and a love technique girls will be using on their own boy friends.

"Female" reverses the conquered female story. As the head of a big business, Chatterton beats men at their own game—that is until she meets her match. Instead of having men play her in an effort to win her affections, she plays the men.

A tense and revealing climax is followed by a swift-moving denouement. In background, the story is one of the most varied and colorful that Miss Chatterton has had. The action moves from the offices and workshops of a vast motor plant to the gardens of

Lighting Up at the Strand



In "Female," the new First National dramatic hit on view at the Strand, local fans once more see Ruth Chatterton and husband, George Brent, appearing together. This time, however, their roles are entirely different from those in which they appeared previously and, to judge by the film's large audiences, are the best liked of their careers as well.

Mat No. 26, Price 10c.

In "Female" there is no trace of "Madame X," nor of "Frisco Jenny," nor of "Lilly Turner." No, nor the Chatterton of "The Rich Are Always With Us" or "The Crash." In her latest picture, Chatterton has departed with a vengeance from all other film characters with which she has been associated in the past.

This time she is Alison Drake, smart, aggressive, attractive, head of Drake Motors, Inc., who cannot understand why a woman in a dominant position cannot command men, as the great conquerors of the world have always commanded women. Why cannot woman's attitude be one of casual condescension? She wishes to take men as she finds them—to discard them just as casually as men discard their women when they have tired of them. In other words—"love 'em and leave 'em"—in the old masculine way.

But at last this aggressive, self-confident young woman meets defeat. Despite her power to do whatever she pleases with her life, she finds she is not as self-sufficient as she has believed. There is at least one man who does not surrender at her word—one man to whom she is not even acceptable. That man happens to be the only one she really wants for keeps.

Alison Drake's elaborate home; then on to street carnivals, dance halls and even a shooting gallery in a far different quarter of the city.

Gene Markey and Kathryn Scola have written for "Female," dialogue as sparkling as any that the screen has offered this season. Miss Chatterton, always an expert comedienne, makes the most of it—moving easily from the film's lighter moments to the dramatic sequences which now and then set off the comedy. The star's performance in "Female" is without doubt one of her major achievements—witty, brilliant and at times deeply moving.

George Brent, Miss Chatterton's husband, contributes an expert performance as leading man in a role that offers him frequent opportunities for dry comedy. There is a distinguished supporting cast, composed largely of players well known both on stage and screen. Among those who have important roles are Ruth Donnelly, Lois Wilson, Ferdinand Gottschalk, Johnny Mack Brown, Gavin Gordon, Jean Muir, Sterling Holloway, Walter Walker and Philip Reed.

William Dieterle, who directed, did a masterful job. His tempo is fast, his direction flawless. Be sure to see it!

Opening Day

"Female" Is Unusual Story of a Girl Who Tried to Beat Life

One of the most startling love themes ever presented on the screen will be unfolded at the . . . Theatre today with the showing of the First National picture, "Female," with Ruth Chatterton in the stellar role.

This story, by Donald Henderson Clark, is not of one love, but of many. It reverses the role of the philandering male, with Miss Chatterton playing the part of the huntress who casts a cool and calculating eye on the handsome young men she selects for her vampish, nocturnal adventures.

These are mostly employees of her own concern, for she is a big business woman who heads an automobile manufacturing plant. She is as ruthless in love as in her financial dealings, for she carelessly casts the young men aside as soon as she tires of them and they try to carry the courtship into the office.

As Alison Drake, the business executive, she feels that she is a super-woman who is not bound by the ordinary conventions of the world about her. It is not until she discovers there is one man who will not succumb to her wiles that she wakes up to the fact that her slant on life is a twisted one. Not in a long while has Ruth Chatterton offered so powerful a portrayal and so moving a drama.

George Brent plays the leading masculine role, his fourth time opposite the star. Others in the cast include Lois Wilson, Ruth Donnelly, Ferdinand Gottschalk, Johnny Mack Brown and Philip Reed. The picture was directed by William Dieterle from a screen play by Gene Markey and Kathryn Scola.

1st Day of Run

George Brent Gave Chatterton Ducking In Making "Female"

George Brent gave Ruth Chatterton a ducking during the production of the First National picture, "Female," which is now at the . . . Theatre. And it was not in the script.

It all happened in a scene in which Miss Chatterton invites Brent, one of her handsome young employees, for she is a big business owner, to a picnic party of two, in order to make him fall for her charms. Brent, one of the strong, outdoor types, is only impressed by women who are feminine, the kind he can protect.

In order to impress him with her helplessness, she steps into a canoe rather awkwardly, making it rock dangerously. The actor is supposed to steady the canoe. But when Brent laid hold of the canoe, rocking on an artificial lake at the North Hollywood Studios, he made it rock the more instead of steadying it. The result was that Miss Chatterton lost her balance and was thrown into the lake.

The water was only two feet deep at the spot and Brent leaped in and helped Miss Chatterton to shore, suffering nothing but a wetting.

"Female" is a somewhat startling story in which Miss Chatterton plays the part of a super woman who takes her loves without regard to conventions. Others in the cast include Lois Wilson, Ruth Donnelly, Ferdinand Gottschalk and Johnny Mack Brown. The picture was directed by William Dieterle from a screen play by Gene Markey and Kathryn Scola.

2nd Day of Run

Chatterton Worried About Being Able to Cry at Proper Time

Most ladies are afraid, in certain situations, that they'll break right down and have a good cry. But not so many are afraid they won't.

Ruth Chatterton had the latter experience which she related in between shots while working on the production of "Female," now showing at the . . . Theatre. During her recent visit to England, Noel Coward asked her to go with him to see his "Cavalcade" screen version.

"I'm not asking anyone else," he said. "I want to sit with you all by myself so I can watch your reactions."

Miss Chatterton was terrified. Her reactions! Would she be able to cry in the right places? She was very much afraid that, with the eagle eye of the author upon her, she would not.

In fear and trembling, she accompanied him to the theatre. They sat in the royal box.

"For the first half hour," she says, "I was petrified. I couldn't think. I simply sat there frozen, wondering what I could substitute for a good cry."

Then suddenly she forgot herself. A tear dropped down her cheek. Soon it was followed by more tears. All was saved—and Noel Coward was happy.

Miss Chatterton's latest picture for First National, "Female," is a story of a super-woman who guides a gigantic industry by day and plays the part of a huntress of men by night. She is as ruthless in her many love affairs as she is in her business dealings. The picture is a startling story dramatized for the screen by Gene Markey and Kathryn Scola. In the cast with Miss Chatterton are George Brent, Lois Wilson, Ruth Donnelly, Ferdinand Gottschalk and Johnny Mack Brown. William Dieterle directed.



Ruth Chatterton, more lovely than ever in her new First National hit, "Female," current Strand attraction.

Mat No. 33, Price 5c

Ruth Donnelly Again Plays Secretary Role

Ruth Donnelly has played the role of secretary on both stage and screen more often than she can remember. Her latest appearance in a secretarial part is in the Ruth Chatterton starring vehicle for First National, "Female," now at the . . . Theatre. She is engaged as Miss Chatterton's secretary in place of one of the male secretaries, who has been one of his boss's lovers, but couldn't forget about the affair during business hours. She is the old maidish type of secretary, the kind that is gushingly sentimental and fond of Passion Flower perfume.

Current Publicity

3rd Day of Run

Johnny Mack Brown Went From Gridiron To Fast Film Climb

Johnny Mack Brown, a member of the fine cast supporting Ruth Chatterton in "Female," now showing at the . . . Theatre, was a football star of national repute when he attended the University of Alabama a few years ago.

As a matter of fact, Johnny's first trip to California occurred when he accompanied his team to Pasadena for a New Year's Day game against the University of Washington. There he made a last-minute touchdown which promptly vaulted him into gridiron fame throughout the country.

The next year he came back to the West Coast. Through the interest of George Fawcett, well-known character actor, he was given a screen test—and his picture career had begun. After one or two bit roles, he was assigned to a lead opposite Marion Davies in "The Fair Co-Ed." Following his success in this film, he appeared in rapid succession with Mary Pickford, Norma Shearer and Greta Garbo. What better assurance could a young man need that he had been accepted by Hollywood?

But Johnny still names football as the major interest of his life. It goes without saying that he never misses a West Coast game in the Fall. He will go to any lengths—even to refusing a role, in certain instances—to make sure that shooting schedules do not interfere. Life may be like a football game, as some amateur philosophers aver, but it couldn't be too much so for Johnny.

4th Day of Run

Gowns for Picture Stars Are Designed to Set Style Trend

There are no more fat women, according to Orry Kelly, who designs advanced styles in gowns for First National stars.

"Even the 'stylish stout' becomes more stylish and less stout with each new season," he said. "The movies are responsible for that. Even the 'perfect thirty-six' is smaller than it used to be. Women have grown more slender and so have the patterns from which their clothes are made, even though they are marked with the same old numbers.

"Motion picture stars are having more influence on the world's fashions every year. The public is following the styles worn by the stars in their pictures. So also are the women's apparel houses.

"For example, in a picture such as 'Female,' which is a smart, ultra-modern story, Ruth Chatterton, the star, must be dressed in the height of fashion. And her gowns must have the cut which will be fashionable months after they are actually designed, for the picture does not reach many theatres until months after produced. In this picture, Miss Chatterton wears nineteen different gowns that were designed with an eye to the fashions for the Fall and Winter."

"Female," which is now showing at the . . . Theatre, is the story of a big business woman who flouts the conventions in her many love affairs. George Brent has the leading masculine role opposite Miss Chatterton, while others in the cast include Lois Wilson, Ruth Donnelly, Ferdinand Gottschalk and Johnny Mack Brown.

William Dieterle directed it from the screen play by Gene Markey and Kathryn Scola.

SEQUENCE OF STORIES

The editor has arranged these stories in the order believed to be best for building daily interest. Local situations, however, may make a change in sequence practical.

Ruth Rules With Heavy Hand in New Film



It's a different Ruth Chatterton again—and an even better one—in "Female," the new First National hit current at the Strand. She plays a big business executive, and all the power and versatility which has highlighted her famous career is once more evident in a picture that's fast, funny and entertaining.

Mat No. 28, Price 15c.

5th Day of Run

3 Great Danes Hired as Chatterton's for "Female" Sequences

Breeding and aristocracy count in the movies nowadays. You'll hear that anywhere in Hollywood. But nowhere was it better demonstrated than on a First National sound stage while William Dieterle was directing certain scenes for "Female," Ruth Chatterton's latest starring vehicle now showing at the . . . Theatre.

Three very young puppies were needed. They were to figure in a sequence with Ruth Chatterton, star of the picture, and they must be of impeccable ancestry. Miss Chatterton plays a wealthy young business leader. She would own only the best dogs.

When it became known that dogs were needed, the studio casting office swarmed with trainers, owners, breeders. Dieterle and his assistants looked over some of the candidates. Finally three were chosen—Great Danes.

They were chosen by pedigree, of course. And their conduct in the scene with Miss Chatterton was perfect. It was easy to see, as the star remarked, that they were the sons of Cimro Loheland von der Saalberg and his spouse, Etfa Loheland die Grafen.

"Female" is the story of a big business woman who tried to beat men at their own game when it came to having love affairs. A strong supporting cast includes George Brent, Ruth Donnelly, Lois Wilson, Ferdinand Gottschalk and Johnny Mack Brown. The screen play is by Gene Markey and Kathryn Scola.

Ruth Chatterton Sleeps While Being Made Up

Movie stars have to rise very early while on a picture and spend an hour or more being made up. Ruth Chatterton sleeps right through it. While working in the First National picture, "Female," now at the . . . Theatre, she used a special make-up couch upon which she sleeps while the make-up artist puts her through the morning ordeal. She says that she stays full of pep clear to the end of a long day's work because of that extra hour's sleep.

Chatterton Ordered Pig Given Bath in "Female"

Ruth Chatterton fondles a pig. It was done for picture purposes in her latest First National production, "Female," now showing at the . . . Theatre.

Taking part in a shooting contest at a carnival, she wins the pig for her excellent marksmanship. It is presented to her and she takes it in her arms.

When the scene was being taken, she suggested that the pig be given a bath first, much to the disgust of the property man who had to do it. The pig, a small shote with a ribbon around its neck, was spotless when placed in Miss Chatterton's arms. She did not keep it, however, one second longer than was absolutely necessary.

Snappy Dialogue in Chatterton Picture

Some of the snappiest dialogue heard on the screen in a long time is used in "Female," Ruth Chatterton's latest First National film now showing at the . . . Theatre. In this picture the "boss-steno" tradition does an about face as Ruth plays the role of the head of a motor car company who gives her male employees the "Have dinner with me—or else."

Among the lines certain to be retained by the audiences are the following:

"With your output and my distribution we can go a long way."

"You wouldn't have husband trouble if you were a 'fallen' woman."

"Why worship me from a distance, I'm here now."

In addition to the star, "Female" boasts of a cast that includes such well-known players as George Brent, Ruth Donnelly, Gavin Gordon, John Mack Brown and Ferdinand Gottschalk.

"Female" Reverses Usual Love Story Situation

There have been motion pictures before that presented women as big business executives, but in "Female," now playing at the . . . Theatre, in which Ruth Chatterton stars, First National has taken a big business woman and given her a background entirely different from anything ever shown on the screen.

George Brent, who is married to Ruth Chatterton, plays the male lead.

No Double for Ruth in Swimming Scenes

That Ruth Chatterton possesses no mean ability as a swimmer and diver is evidenced in "Female," the star's latest picture for First National which is now on view at the . . . Theatre. One of the important sequences of the picture shows Ruth Chatterton diving off the edge of a large swimming pool and racing the length of the pool with Phillip Reed. While the studio officials were all set to use a double for this sequence, Ruth, whose excellence as a swimmer and diver is well known in Hollywood, preferred to do the scene herself. And she did. Incidentally, Ruth Chatterton is seen for the first time on the screen in a bathing suit in this picture.

Supporting her in "Female" are George Brent, Ruth Donnelly, Ferdinand Gottschalk, Gavin Gordon and John Mack Brown.

Ribbing Causes Ruth to Quit Gum Chewing

Ruth Chatterton, whose latest Warner Bros. picture, "Female," is the current attraction on the screen of the . . . Theatre, was known as the champion gum chewer of Hollywood until the gentle ribbing of her co-workers forced her to abandon the habit altogether. Every time Ruth chewed, every one on the set was also observed chewing, so that Ruth was faced with the question of "to chew or not to chew." She decided in the negative, and at the same time that Ruth quit, every one who worked with her on the set stopped also. Perhaps it just happened that way.

In "Female," Miss Chatterton is supported by George Brent, Ruth Donnelly, John Mack Brown, Gavin Gordon, Philip Faversham and Ferdinand Gottschalk.

Ruth Chatterton Plays Big Executive and Vamp

In her role as a captain of industry in "Female," the First National picture now at the . . . Theatre, Ruth Chatterton looks every inch the big business woman in a black street dress with touches of white, a black stitched sailor hat with white band and a silver tipped fox fur around her shoulders. Miss Chatterton, although a business woman by day, is the most alluring kind of a vamp at night and dresses accordingly.

Current Features

Ruth Chatterton Sets New Flower Vogue in "Female"

By ROSALIND SHEPARD

EVER know that there are fashions in flowers, as well as in dresses, jewelry, and smart places to go?

Well, there are, says Orry-Kelly, First National's studio stylist, who predicts that there will be a distinct change in fall flower fashions within the next few weeks.

"Several years ago," Orry-Kelly relates, "orchids were the swankiest flower a woman could wear to a formal evening affair. But pretty soon they got all cluttered up with too much tinsel paper and silver ribbon. The wrong people tried to wear them—everyone who could muster up the price, appeared, proudly sporting orchids. So they became overdone and common.

"Then," he says, "the smarter women stepped out wearing gardenias. And the same thing happened. So for the past season, they've been wearing no flowers at all."

Now, during the coming season, Orry-Kelly prophesies, the smart thing to do will be to wear whole garlands of flowers, or leis, over evening dresses in harmonizing colors. They will be made especially of wild orchids, for those who can afford them, and of carnations and pansies.

Ruth Chatterton, in her latest picture, "Female," now showing at the . . . Theatre, wears the first, to introduce the new fad to the screen. Designed by Orry-Kelly, it is a lei of pansies, worn over an evening gown of lemon-yellow mousseline.

Naturally, when Orry-Kelly made his prediction, the first thing he was asked by a horrified male was whether or not the men would have to buy these elaborate floral pieces for the ladies. The answer is in the affirmative.

"It's going to an expensive time for us men from now on," Kelly grinned ruefully.

"In the future, when a gentleman has a date to take a lady dancing,

he must call her up during the afternoon, and ask her the color of her gown and what kind of flowers she'd like to have. Then, he won't have them delivered in a florist box, like he used to.

"Instead he must arrive, up the front walk, carrying the garland of flowers over his arm, and gallantly place them, with his own hands, around her neck!"

Expensive, this new fad in flowers—but undeniably romantic!

In "Female," Miss Chatterton has the role of a very wealthy and fashionable young woman who can afford the best in flowers and anything else. She does not go in for society, however, but for business in a big way and love affairs as a side line. She takes her business seriously but her loves light. In fact, she breaks the hearts of the loving males in her employ and then packs them off to a branch office in another city when she tires of them.

George Brent, who has the leading masculine role, is the only one she cannot twist around her finger. Consequently, woman-like, she falls for him in a big way.

Others in the cast include Johnny Mack Brown, Lois Wilson, Ruth Donnelly, Ferdinand Gottschalk and Phillip Reed.

The screen play by Gene Markey and Kathryn Scola. It was directed by William Dieterle.

George Brent Tackled Bull While Visiting in Spain

Life For Chatterton's Leading Man in "Female" Has Been Too Peaceful Since He Married Star

GEORGE BRENT has thrown a bull. Not an Irish "bull," you understand, but a real, live, honest-to-goodness Spanish bull.

The bull throwing took place last summer in Madrid, while Brent and Miss Chatterton, his wife, were touring Europe. But the fact did not get out until he returned to Hollywood to start work on his latest picture, "Female," in which Miss Chatterton is starred, and showing at the . . . Theatre.

The bullfighting episode, when it got noised about, brought understanding smiles to the faces of his friends. George Brent had been peaceful about as long as his nature would permit.



Mat No. 2, Price 5c

For almost a year Brent has been a peaceable citizen. He even let the Beverly Hills police handle a man caught prowling about the Chatterton-Brent house.

Not long after Brent met Miss Chatterton, in Hollywood, he had his last fight. It took place late one night near a mountain resort out of Los Angeles, against a tall, gaunt Indian who was too intoxicated to be reasonable or to know when he was licked. It was a tough fight, according to the few witnesses who watched it.

Another fight, long years ago, sent Brent out of the University of Dublin into the Irish revolutionary army and almost ended his career as an actor before it was well started. That was a battle inside a hansom cab along the streets of Dublin. Though hats and coats, canes and neckware went flying out the cab windows, the two men remained inside and fought it out. When it was over, Brent found himself dismissed from school and unable, consequently, to continue regularly with his work with the Abbey players.

The bull fight had no such untoward ending. Brent and the bull both emerged unscathed—the bull was thrown, but not killed, and both conscious that they had only been playing at fighting. But it sufficed, presumably, to satisfy Brent's fighting nature for another year or so.

Brent has the leading masculine role in "Female," as the only man able to tame Miss Chatterton, big business executive, who is as careless in her love affairs as she is ruthless in her financial operations. The picture was dramatized for the screen by Gene Markey and Kathryn Scola. Others in the cast include Lois Wilson, Ruth Donnelly, Laura Hope Crews, Ferdinand Gottschalk, Johnny Mack Brown and Phillip Reed. William Dieterle directed.

FREAK-FACTS

LOIS WILSON
CAME TO HOLLYWOOD
VIA A NATIONAL —
BEAUTY CONTEST.

JOHNNY MACK BROWN
NOW IN PICTURES
IS A FORMER FOOTBALL
STAR. UNIVERSITY
OF ALABAMA

RUTH CHATTERTON
IS THE ONLY SCREEN STAR WHO
PREFERS TO HAVE HER HUSBAND
(GEORGE BRENT) PLAY OPPOSITE TO
HER AS LEADING MAN. HE IS WITH HER
IN "Female"

GEORGE BRENT
HANDSOME SCREEN FAVORITE
WAS A DISPATCH CARRIER
FOR MICHAEL COLLINS
DURING THE IRISH
REVOLUTION
FLEEING TO
AMERICA WHEN
COLLINS WAS
KILLED.

RUTH DONNELLY'S UNCLE, FRED DONNELLY,
HAS BEEN MAYOR OF TRENTON,
N. J., FOR OVER TWENTY YEARS.

Many showmen have successfully planted "Freak Facts" as a regular newspaper feature. It is of great interest to readers because it contains unusual facts concerning movie stars and at the same time does not over-stress the advertising of the picture. All that is necessary to complete the tie-up is a credit line mentioning your theatre and playdates of the picture.

Mat No. 36, Price 10c

Ruth Chatterton Spent Her Day on Location in Garage

Star Passed Up Invitation to Palatial Home While Making Exterior Scenes for "Female"

LEARNING, almost too late, that Ruth Chatterton was to go on location on the afternoon of the very first day of the filming of her new picture First National, "Female," the unofficial observer hurried after her, intent on learning just how the first lady of the screen behaves under such circumstances.

It is very simple. She just sat in a garage.

This particular location was the exterior and entryway of one of Hollywood's swankiest houses. It took two years to build and cost more than a quarter of a million dollars. It is probably the largest, most costly six-room bungalow in the world.

But Miss Chatterton was content to just sit in the garage.

The house crowns the top of a towering hill above Los Feliz Boulevard in Los Angeles. It looks, from a distance, a little like an Egyptian pyramid from which the point has been removed. A retaining wall forty feet high and two hundred feet long supports the gardens, the spacious paved patios and adds to the apparent size of the mansion.

Inside the cool and spectacularly elegant "bungalow," Mrs. Charles W. Ennis, widowed owner of the mansion, sat calmly by one of the windows and watched the unfolding of a screen drama within the confines of her own gardens.

When she learned that it was Miss Chatterton who occupied the improvised dressing room set up by the studio in the Ennis garage, she dispatched a messenger, offering the hospitality of her home to the actress.

The message was delivered to Miss Chatterton. She replied that she was only recently out of a hospital, which was true, and that she understood the house was large and that she wished very much to conserve her energy for her work.

"So," she said, "I will stay here—in the garage."

In a way she was right, too. The room which Mrs. Ennis would have hospitably turned over to Miss Chatterton in place of her garage-sheltered dressing room, could be reached only by walking through a hundred and thirty-five feet of house—one hundred feet of that down a marble and glass corridor. She might actually have walked miles in one afternoon within that house.

When Director Dieterle indicated he wanted Miss Chatterton before the camera, she came out from the garage. Eventually Mrs. Ennis, intrigued by the indifference of the lovely lady to her beautiful home, came out and sat down near the garage herself.

The spectacular exterior of the house, the massive grilled iron entrance gates and the Frank Lloyd Wright entryway were the things that Director Dieterle wanted to get into the camera, along with Miss Chatterton's lovely face.



"Ringing the bell." That describes this scene from "Female," on view currently at the Strand, and might also describe the excellent portrayals offered by Ruth Chatterton and George Brent, both shown above, in the starring roles.

Mat No. 25, Price 10c.

Note to Exhibitor: Plant this story or the thought in it with your local critic as a follow-up to his review.

Chatterton Does Not Have to Stress Sex

Has Ruth Chatterton definitely decided to forego a strong, sexy type of screen drama such as characterized the plots of "Frisco Jenny" and "Lilly Turner" for the gayer type of screen story, such as "Female," in which she has captivated all her old admirers and won many new ones?

There is no questioning Ruth Chatterton's marvelous ability to portray a fallen woman or a disillusioned heart-broken mother. In fact, there is no questioning her ability as an actress no matter what the role. Quite recently, she announced in interviews that she would no longer play a lewd woman's role. We must say that after seeing "Female" at the . . . Theatre, where it is now playing, she has gone the whole way in her determination. In it she wins in a splendid demonstration of ability as a comedienne as well as her usual impressive dramatic ability.

Yet, one can't help but think how easily her role in "Female" could have been turned into a sort of Mae West role in less capable hands. The distinctive fact about "Female" is the extremely good taste and cleverness with which Chatterton's affairs with her handsome male employees are told. Snappy dialogue and clever direction help put over the intriguing situations in the story in a delectable manner. "Female" is beyond doubt Ruth Chatterton's most entertaining picture from the viewpoint of its wide appeal. The popularity of Miss Chatterton in "Female" proves that the star will not have to go back to fallen woman roles.

All this was done in one afternoon and the "Female" company was finished with the location before dark.

A nurse, in attendance due to doctor's orders and on hand to prevent any excess of effort on Miss Chatterton's part, moved quietly about the garage, mixing strange potions of what appeared to be vile medicine occasionally and watching out continuously for her patient's welfare.

That welfare seemed best preserved if Miss Chatterton stayed close by the garage. She never got inside the house for a minute, although for picture purposes she got out of an automobile and started in a half a dozen times.

The house is for sale. Miss Chatterton will probably not buy it. She has never been in any part of it except the garage!

The house forms one of the many lavish settings for "Female" which is the story of a woman of many loves, who ruled not only her lovers but her business with an iron hand. It was dramatized for the screen by Gene Markey and Kathryn Scola.

George Brent plays opposite Miss Chatterton, while others in the cast include Lois Wilson, Ruth Donnelly, Ferdinand Gottschalk, Johnny Mack Brown and Phillip Reed.

Stunt of the Week

GOOD AS FEATURE OR NEWSPAPER CONTEST

What Type of Woman Has It, What It Takes to Get Her Man?

There-in lies a great idea for an interesting newspaper feature. It may be the very thing your local newspaper has been looking for—an idea that will interest male and female readers.

Because of the human interest element in this newspaper feature it is not necessary to tie-in a contest plan. However if you deem it advisable, such a contest can call for letters asking readers to state the choice of the type of woman favored by men; and their reasons for such a choice.

The feature is designed to run for six days. Plan it to start at least five days in advance, with the sixth day falling on your opening day of "Female." In this way you fix a solid week of publicity in advance of your showing of "Female."

Six different types of women are personified by Ruth Chatterton. Here they are:

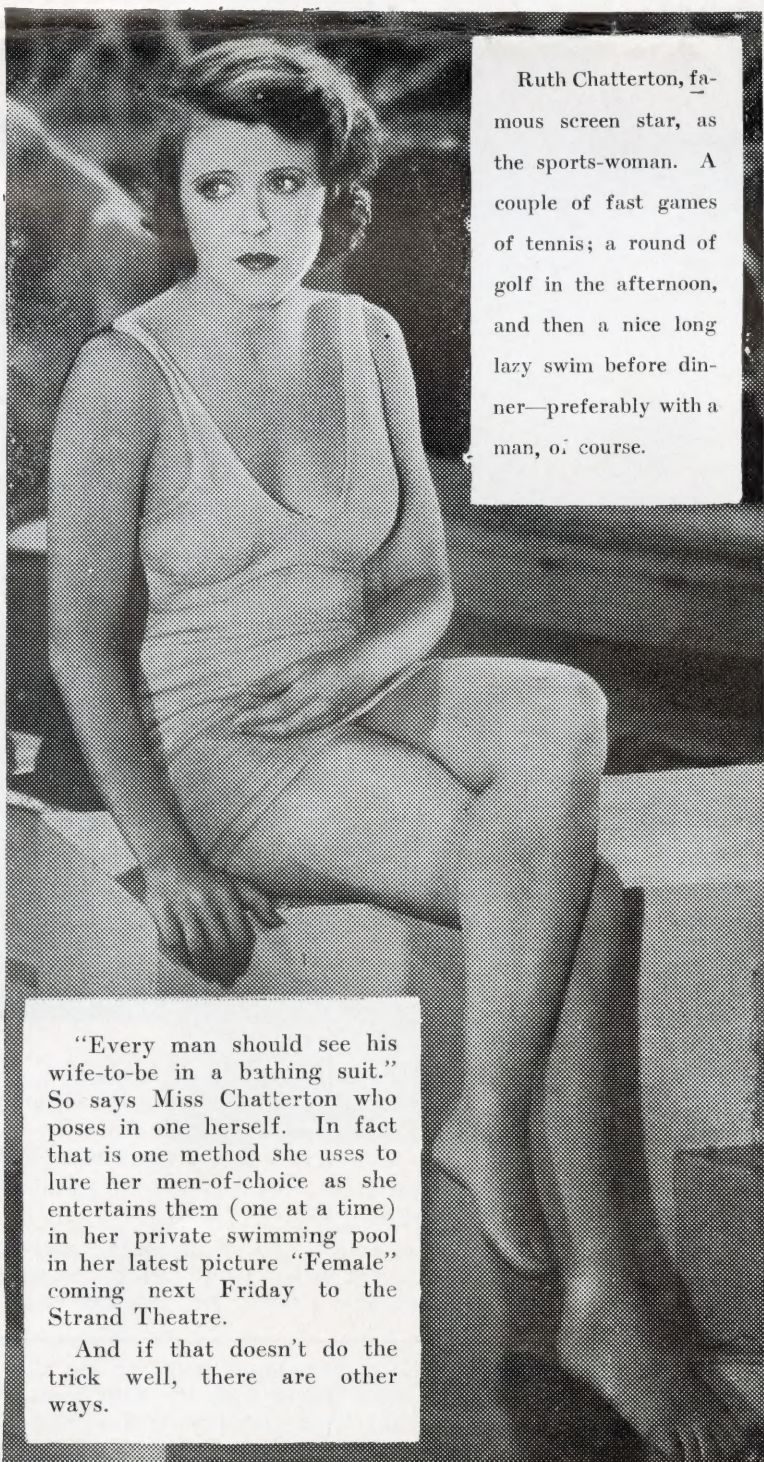
- | | |
|--------------------------------|--------------------------------|
| 1. The free and easy sports- | 4. The round-about town dressy |
| woman. | woman. |
| 2. The loyal business woman. | 5. The romantic type. |
| 3. The domesticated housewife. | 6. The clinging vine type. |

Guest tickets or other prizes may be awarded to readers sending in the most logical choice and best reasons.

This plan is a natural for a newspaper plant. The direct plug for the picture and your play-dates is carried in a daily credit line and is not over-stress in advertising.

(1st Day)

A Female Who Has What It Takes to Get Her Man



Ruth Chatterton, famous screen star, as the sports-woman. A couple of fast games of tennis; a round of golf in the afternoon, and then a nice long lazy swim before dinner—preferably with a man, of course.

"Every man should see his wife-to-be in a bathing suit." So says Miss Chatterton who poses in one herself. In fact that is one method she uses to lure her men-of-choice as she entertains them (one at a time) in her private swimming pool in her latest picture "Female" coming next Friday to the Strand Theatre.

And if that doesn't do the trick well, there are other ways.

(See tomorrow's Daily News for another method used by Ruth Chatterton to get her man in "Female")

(Advance Publicity Story to Announce Contest)

News Launches New Feature of Different Female Types

Ruth Chatterton, Famous Screen Star, Portrays Varied Types of Women Starting Tomorrow

Tomorrow the Daily News launches a new feature which will interest every man and women in Cleveland.

In a series of six character studies, Ruth Chatterton, famous screen star, has attempted to characterize the different types of female that exist in this bright and beautiful world.

Perhaps no other actress is more talented to portray these varied types than Miss Chatterton. The wide range of female characters she has portrayed during her colorful screen career indeed qualifies her to present numerous interesting and striking likenesses.

These are not dramatic character studies. But, rather, a series of photographs showing Miss Chatterton as the everyday female whom you may see in the office, at home, at the supper club, the sports-woman and several other types.

This will give prospective husbands an opportunity to make up their minds which type they like best. So girls, if you have a man on "the line" and he won't bite, try out one or two of the methods used by Miss Chatterton to get her man in "Female," her latest starring picture for First National.

"Female" is full of sparkling entertainment. It is smart, clean and the dialogue is clever and punchy. The cast includes George Brent, Johnny Mack Brown, Ruth Donnelly, Lois Wilson and other screen favorites. "Female" will be seen starting next Friday at the Strand Theatre.

(2nd Day)

This Female Meets Men on Their Own Plane



This young woman has let several summers go by before she realized that she is one female who is married to her job. A more loyal business woman any man wouldn't want to have, but who wants to marry a woman who is all business?

Ruth Chatterton in "Female" has her time of it battling with business during the day—and for them at night. Can she get her man meeting them on their own standards? Be sure to see how she does it in "Female" coming next Friday to the Strand Theatre.

(See tomorrow's Daily News for another type of female portrayed by Ruth Chatterton.)

Stunt of the Week

(3rd Day)

This Female Has What It Takes to Lose Her Man



"This type of woman," says Ruth Chatterton, famous screen star, "is usually the type of female who was mad about her husband before the wedding and six months later became mad AT him. Of course she is a devoted housewife and all that, but can she hold her man?"

You'll find a new angle in the game of love-making when you see "Female" played by Ruth Chatterton, aided and abetted by George Brent, her husband in real life. See "Female" starting next Friday at the Strand Theatre.

(Another type of female, portrayed by Ruth Chatterton, will be shown in tomorrow's Daily News. Don't Miss it!)

(4th Day)

This Female Has a Way With Men That Gets 'Em



Here is the type of female who has had many suitors. They're quite handy as escorts to make the rounds about town but as soon as they fall in love with her, they get the cold shoulder.

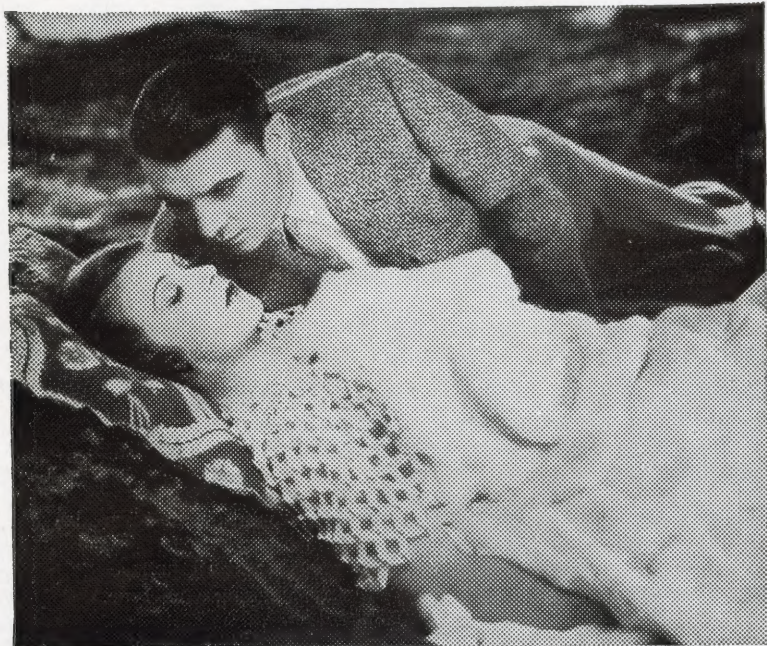
She is contented to travel the same open road that men travel . . . to treat men exactly as they've always treated women. What a female!

Get the low-down on this new type of female as played by Ruth Chatterton in her latest picture "Female" with George Brent, coming next Friday to the Strand Theatre.

(Ruth Chatterton shows you another type of female who uses different tactics to get her man. See tomorrow's Daily News.)

(5th Day)

A Female Who Makes Love a Career to Get Her Man



In this photograph Ruth Chatterton famous screen star and her equally famous husband, George Brent portray true lovers. Here we see her as the kind of female who grabs her lover, yanks him into a corner and kisses him.

To this female, love is a career in itself and she plays it for all it's worth. Get the lowdown on the love-game as it is played in a new way by Ruth Chatterton in "Female" starting tomorrow at the Strand Theatre.

(Tomorrow the Daily News prints another portrayal by Ruth Chatterton of the various types of female. Be sure to see it.)

(6th Day)

A Clinging Female Who Has Love Methods All Her Own



Ruth Chatterton as movie fans know, can be six kinds of a girl all in the same hour on the screen. Here we have her as the clinging-vine type—you know the kind that asks for a light from the boy friend so that she can get close to him, so that she can look into his eyes that are languishing, limpid pools of soft love and murmur between puffs, sighs and endearments. Ah!

But does she get her man with this kind of approach? See for yourself—go to see Ruth Chatterton in her latest picture "Female" with George Brent which opens today at the Strand Theatre.

In the event that your local newspaper wants to use the original photographs, order them direct from the Still Dept., Warner Bros. Pictures Inc., 321 West 44th Street, New York. Order Stills number, F67, F132, RC146, F11, F79, F74. The mats used in this feature are available at your local exchange. Order Mat No. 38—Price 50c.

Advertising Section

Girls! SEE THIS STORY OF A WOMAN WHO
MADE A BUSINESS OF BOSSING MEN!

Maybe you think you know how to handle men — just because you've managed to handle one man! But could you do the same thing with any man — with scores of men as this girl does! Come and see how she does it — learn her system — and try it out for yourself!



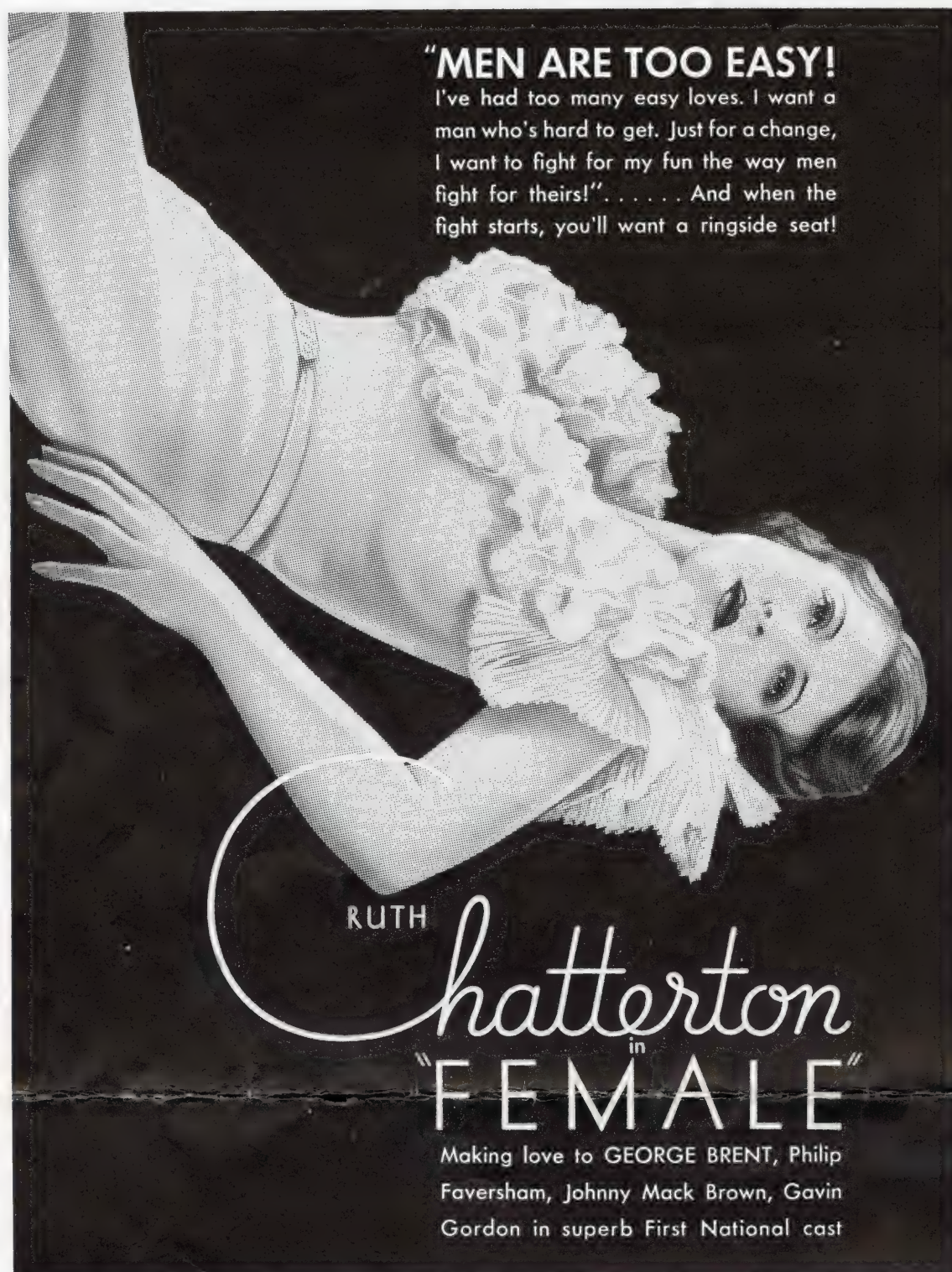
RUTH

Chatterton in "FEMALE"

Making love to GEORGE BRENT,
Philip Faversham, Johnny Mack
Brown, Gavin Gordon, in a superb
cast of First National favorites

Mat No. 7, Price 20c—592 Lines

Advertising Section



"MEN ARE TOO EASY!
I've had too many easy loves. I want a man who's hard to get. Just for a change, I want to fight for my fun the way men fight for theirs!" And when the fight starts, you'll want a ringside seat!

RUTH
Chatterton
in
"FEMALE"

Making love to GEORGE BRENT, Philip Faversham, Johnny Mack Brown, Gavin Gordon in superb First National cast

Mat No. 6, Price 15c—330 Lines

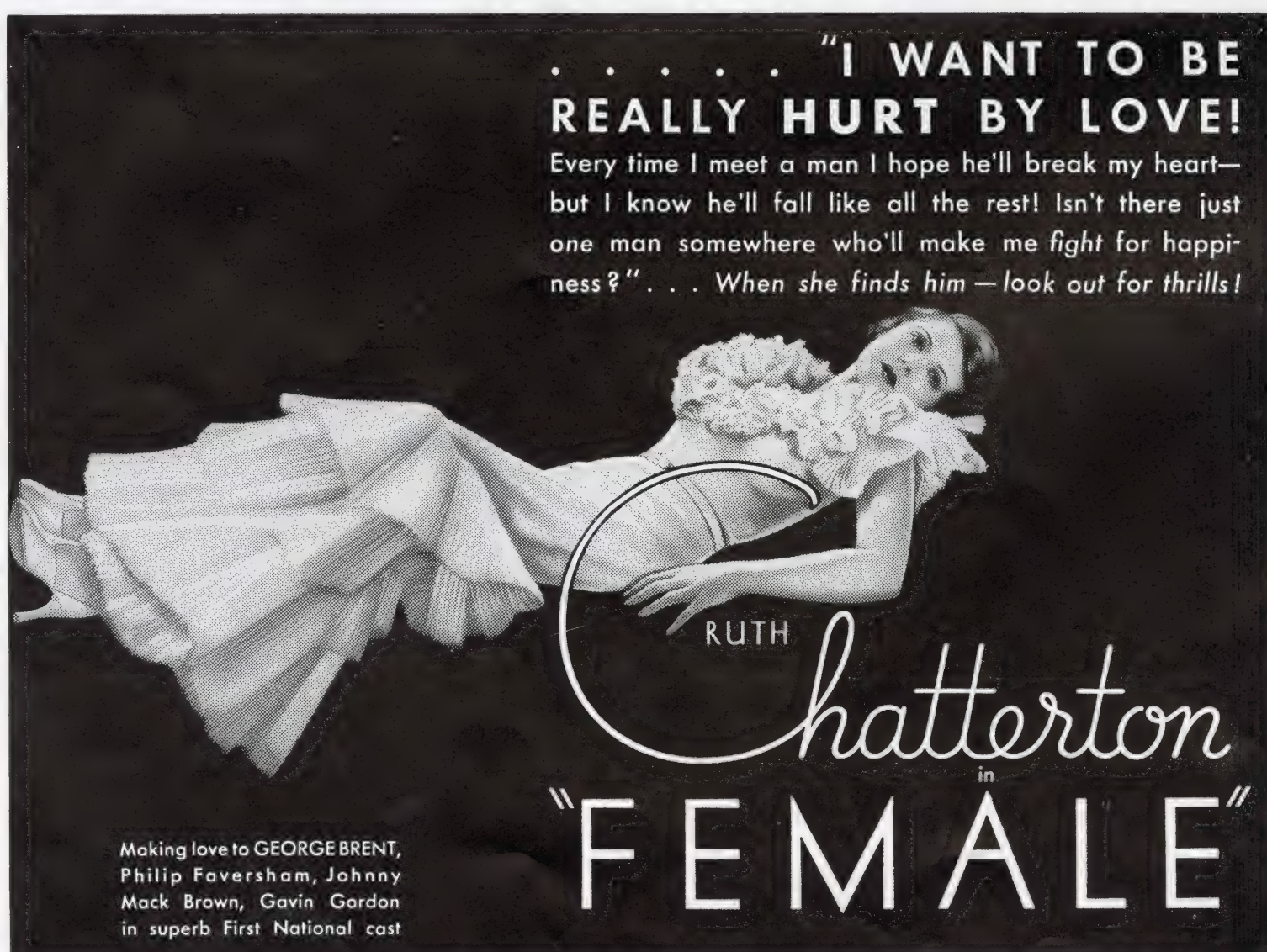


SHE'S ALL
Female!

RUTH
Chatterton
in
"FEMALE"

Making love to GEORGE BRENT, Philip Faversham, Johnny Mack Brown, Gavin Gordon in superb First National cast

Mat No. 19, Price 5c—108 Lines



. **"I WANT TO BE REALLY HURT BY LOVE!**
Every time I meet a man I hope he'll break my heart—but I know he'll fall like all the rest! Isn't there just one man somewhere who'll make me fight for happiness?" . . . When she finds him — look out for thrills!

RUTH
Chatterton
in
"FEMALE"

Making love to GEORGE BRENT, Philip Faversham, Johnny Mack Brown, Gavin Gordon in superb First National cast

Mat No. 11, Price 20c—328 Lines

Advertising Section

A CHALLENGE TO EVERY MAN IN TOWN!

You men who "know how to handle women"! Do you think you could handle this woman who makes a business of handling men? . . . Come tonight. Meet her face to face. See if you don't candidly admit you'd have to play second fiddle to the triumphant love-making of



RUTH

Chatterton in "FEMALE"

Making love to GEORGE BRENT, Philip Faversham, Johnny Mack Brown, Gavin Gordon in superb First National cast

Mat No. 5, Price 15c—360 Lines

A CHALLENGE TO EVERY MAN IN TOWN!

You men who "know how to handle women"! Do you think you could handle this woman who makes a business of handling men? . . . Come tonight. Meet her face to face. See if you don't candidly admit you'd have to play second fiddle to the triumphant love-making of



RUTH

Chatterton in "FEMALE"

Making love to GEORGE BRENT, Philip Faversham, Johnny Mack Brown, Gavin Gordon in superb First National cast

Mat No. 13, Price 10c—160 Lines

TOO MANY MEN

WERE READY TO GIVE HER EVERYTHING . . . WHEN ALL SHE WANTED WAS ONE WHO'D GIVE HER A LITTLE TROUBLE . . . AND SHE GOT IT!



RUTH

Chatterton in "FEMALE"

A First
National
Picture

And superb cast including GEORGE BRENT, Philip Faversham, Johnny Mack Brown, Gavin Gordon, Ruth Donnelly

Mat No. 9, Price 10c—110 Lines

THE STORY OF A FEMALE DON JUAN!

She had plenty of trouble finding a man she couldn't boss — and plenty more after she found him! One of the big Chatterton pictures.



RUTH

Chatterton in "FEMALE"

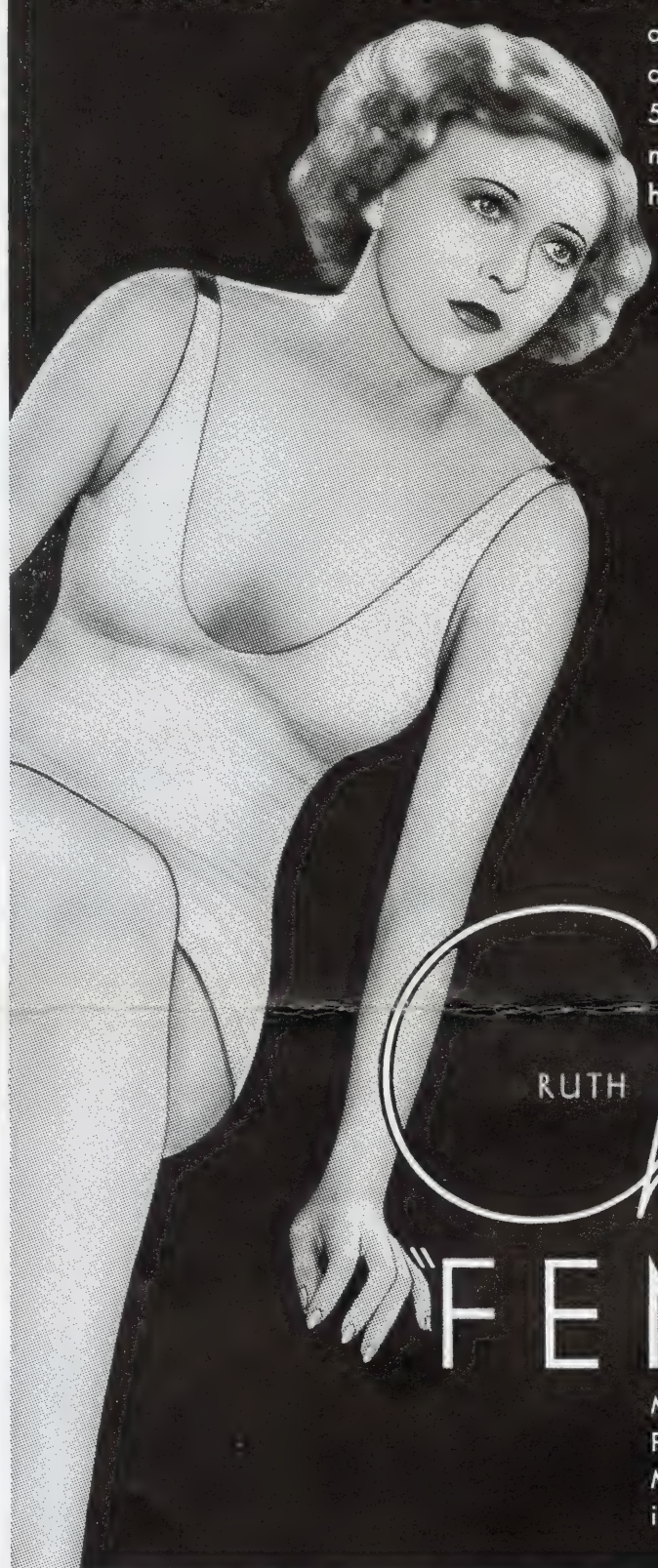
Making love to GEORGE BRENT, Philip Faversham, Johnny Mack Brown, Gavin Gordon in superb cast of First National favorites

Mat No. 16, Price 10c—134 Lines

Advertising Section

NEVER AGAIN WILL YOU CALL
THEM "THE WEAKER SEX"

after you've seen this story of an
amazing female Don Juan! Among
50 million males there must be a
man somewhere who can handle
her! Who's game to try it next!



RUTH Chatterton
in
"FEMALE"

Making love to GEORGE BRENT,
Philip Faversham, Johnny
Mack Brown, Gavin Gordon
in superb First National cast

Mat No. 4, Price 15c—378 Lines



RUTH Chatterton
in
"FEMALE"

A First National Picture

Mat No. 17, Price 10c—56 Lines



RUTH Chatterton
in
"FEMALE"

A First National Picture with
GEORGE BRENT

Mat No. 18, Price 10c—56 Lines

Advertising Section

**"I'M TELLING YOU...
YOU'VE GOT TO BE
'HARD' TO BE HAPPY!"**

"Don't talk to me about 'tender romance'! You're only in for heartaches if you love any man too long. You've got to beat men at their own game of loving and leaving! *I know — because I've known a lot of men!*"... Can any woman act like that and get away with it? You *must* find out!

RUTH

Chatterton in "FEMALE"

Making love to GEORGE BRENT, Philip Faversham, Johnny Mack Brown, Gavin Gordon in superb First National cast

Mat No. 8, Price 15c—339 Lines



Mat No. 15, Price 5c—86 Lines

**GIRLS! SEE THIS STORY
OF A WOMAN WHO
MAKES A BUSINESS OF
BOSSING MEN! . . .**

RUTH

Chatterton in "FEMALE"

Making love to GEORGE BRENT, Philip Faversham, Johnny Mack Brown, Gavin Gordon in superb First National cast

Mat No. 14, Price 5c—102 Lines

**"I'M TELLING YOU...
YOU'VE GOT TO BE
'HARD' TO BE HAPPY!"**

"Don't talk to me about 'tender romance'! You're only in for heartaches if you love any man too long. You've got to beat men at their own game of loving and leaving! *I know — because I've known a lot of men!*"... Can any woman act like that and get away with it? You *must* find out!

RUTH

Chatterton in "FEMALE"

Making love to GEORGE BRENT, Philip Faversham, Johnny Mack Brown, Gavin Gordon in superb First National cast

Mat No. 3, Price 10c—148 Lines

Advertising Section

SEE HOW SHE BOSSES HIM AROUND!

She had had her way with every man she wanted—so she tried it on him—and it didn't take! What a thrill for you when the woman who is *all-female* meets the first man in her life who is *all-male*. Love scene after love scene that will make your heart turn somersaults!



RUTH

Chatterton
in
"FEMALE"

with
GEORGE BRENT
Philip Faversham, Johnny Mack Brown,
Gavin Gordon, Ruth Donnelly, and
others, in superb First National cast

Mat No. 10, Price 15c—390 Lines

SHE'S ALL *Female...*

A she-woman on the hunt for a he-man . . . Certain that among 50 million males there must be one who'll fight for his honor . . . Determined to find him if she has to test them all!



RUTH

Chatterton
in
"FEMALE"

Making love to GEORGE BRENT, Philip Faversham, Johnny Mack Brown, Gavin Gordon in superb First National cast

Mat No. 12, Price 10c—208 Lines



Mat No. 21, Price 5c—15 Lines



Mat No. 20, Price 5c—8 Lines

Exploitation Ideas

Use Invitation Opening to Build Word-of-Mouth Plugs

"Female" is a title that is sure to interest every man and woman in town. Its story is an unusual one and centers on the experiences of a woman who occupies a high executive position in the business world. This has always been a point of discussion in feminine circles and any idea to build word-of-mouth publicity is certain to be a big boost for you.

Send special invitations to all local women currently in the public eye. Women prominent politically, socially or for their charity work should be

included on the list. Any women who occupy an important position in local business firms should also be invited to attend.

In addition be sure to circularize all women's organizations and make arrangements for a theatre party. If you can sponsor a bus, inform the club that they will be called for at their club room and transported in a group directly to your theatre. Newspaper photographs and stories of the celebrities in attendance will compensate for all efforts in this direction.

Stage Exhibit of Interest to Women During Showing

Here's an idea made to order for this show! It is practical, requires no expense and a minimum of effort.

Announce a specified performance as a "Female" matinee. On this day arrange with local department store to have a beauty expert give beauty demonstrations in your lobby.

In addition, invite other local merchants to exhibit newest developments in household appliances, such as toasters, small stoves, etc. A lamp-shade dealer will provide an attendant to offer instructions in the designing of shades; beauty parlors and other mer-

chants with particular appeal to female patronage should all be informed of your plan.

Small booths in your inner and outer lobbies, mezzanine floor and ladies lounge will provide ample space for the exhibits. Lucky number prizes or similar souvenirs should be sponsored by the dealers.

It may be advisable to hold exhibits throughout the run of "Female." Be sure to get the merchants to advertise their exhibits and give your show plenty of mention in return for the tremendous benefit their product will derive from such an exhibit.

"Single Standard" Topic Is Good for Newspaper Plant

The "single standard" theory of relationship between men and women can be used as a topic for a good newspaper contest in exploiting "Female." It's a perennially debatable subject and should make good newspaper copy and tie up effectively with the picture.

Propound this question to newspaper readers: "Are you in favor of a single standard for males and females?" Limit the letters to fifty words. The contest, of course, will

draw answers *pro* and *con*. Award passes to "Female" to the writers of the best letters received on the idea of a society based on a single standard. Arrange for the newspaper to print the winning letters.

This stunt can be included in your advance campaign. You might award passes daily or weekly to the writers of the best letters. This publicity angle costs only the passes and, because of the ever-live subject of debate, will create interest in "Female."

Title Is a Natural for Ladies' Store Tie-ups

Every merchant in town catering to female patronage should welcome this tie-up with this catchline: EVERYTHING FOR THE "FEMALE" or SPECIAL VALUES FOR THE "FEMALE." Every type of feminine apparel—negligees, stockings, shoes, millinery, dresses, coats, bags, cosmetics, etc.—can be included in one big ad.

Your newspaper's advertising department will go after the accounts themselves. Supply stills to make the tie-up more effective.

In return for your suggestion to get

this extra advertising the paper should give you display space in the center or top of the page.

For those merchants who would prefer to run individual ads, suggest that they break on the same day as your opening.

Window displays should positively be negotiated whether or not the dealer takes ad space. Lines containing the title "FEMALE" can be adapted to individual products providing that your theatre name and play-dates are strongly carried in the copy.

Interview Local Feminine Leaders for Paper Breaks

The woman in big business, portrayed by Ruth Chatterton in "Female," offers you a splendid opportunity to tie up this angle locally. There are undoubtedly a number of prominent women in your town whose success in business has been of considerable interest to everyone in your vicinity.

Interest your local newspaper in running the careers of these women as feature stories. They make fascinating reading, and the papers will be glad to get a new idea for their feature pages.

The clippings will be extremely effective as lobby blow-ups, with a

caption such as, "Local 'Female' of Industry Rival Men in Business Success." Plant a blow-up head of Ruth Chatterton on the same board.

The question of woman in big business has long been an extremely controversial problem, and consequently the interviews you plant in the paper will be highly interesting to the citizens of your town. Try to have the interviews based primarily on this same subject of the "Female in Business." Tie up the stories with your showing of "Female," and this swell newspaper break will be a great aid to your exploitation campaign.

Definition Contest For Schools and Newspaper

A good way to get your picture talked about would be to sponsor a prize for the best definition of the word "Female."

Definitions should be twenty-five to fifty words in length and avoid all use of technical terms. A daily prize of guest tickets and a grand prize will keep interest going throughout the run of your show.

In addition to running the contest in your newspaper, arrange with local high schools or college to have students participate by contacting the proper authority and general placarding.

A special prize should be designated for the school. If you prefer, the subject can be broadened to include the definition of "The Ideal Female."

Novel Newspaper Strip Offers Big Plug

A MODERN FEMALE Who Gets Her Man



Posed by Ruth Chatterton and George Brent in "Female" Now Playing Strand Theatre.

Mat No. 35, Price 25c

This strip is the type used by many papers throughout the country. A similar idea offered on "Footlight Parade" was popular everywhere and newspapers voiced their willingness to continue to use this material. Its publicity value is apparent. Plant with your local paper.

Exploitation Ideas

Run Contest to Pick "Ten Greatest Living Women"

"Female" has possibilities for a grand newspaper contest that will draw plenty of publicity "breaks" and plug the picture strongly.

The contest is based on the question: "Who are the ten greatest living women?" It is evident that the question will draw many replies and create a great deal of interest. A national woman's magazine conducted a similar contest to find the ten greatest women in history and drew nation-wide intensive newspaper coverage from the stunt.

Along with the offer to submit lists of ten greatest female contemporaries, ask for a letter of not more than fifty words on the following question: "In what type of role would you like to see Ruth Chatterton?" This ties in directly with the picture.

Tie-up with a newspaper on this contest and start it at least two weeks in advance of your opening of "Female." Run a coupon daily, along with a publicity story, for about ten days. Announce the winners on the opening day. Prizes may be cash or guest tickets to "Female."

Along with your publicity story and coupon, it would be a good idea

to publish a list of suggested names for the list of the ten greatest women. The list will offer more inducement to readers to enter and will create more interest in the stunt.

This exploitation idea is decidedly inexpensive and has the advantageous elements of being excellent newspaper material and full of interesting possibilities.

Here is a partial list of names you can use to set the contest going. It is an easy matter to dig up more:

Helen Keller
Madame Curie
Frances Perkins
Mrs. Anna Eleanor Roosevelt
Mrs. Charles Sabin
Jane Addams
Mrs. Edward P. MacDowell
Marie Dressler
Evangeline Booth
Edna Ferber
Carrie Chapman Catt
Myra Hess
Eva Le Gallienne
Ruth Chatterton

Use This "How I Proposed" Contest in Your Newspaper

A fine human interest contest which has been used successfully by the New York Daily News is the "How He Proposed" stunt. Small cash prizes are awarded each day to the person who writes in the most original proposal or method of proposing marriage.

This stunt can be used in a varied form as a fine plug for "Female." Miss Chatterton, in the picture, plays the part of a woman who does her own propositioning, her own hunting, and her own thinking. Undoubtedly there are a large number of women

in your locality who have one or more of those characteristics.

With that in mind, open your contest, offering tickets or small cash prizes to the ten women who write in the best letters explaining how they proposed to their husbands. The value of the gag lies in having the women explain their proposals. Publishing the best letters each day in your local paper will get a lot of interested comment and good-humored attention from your patrons. It would be a good idea to use only initials in publishing the letters, so that no embarrassment will be caused.

Stills for Chrysler Dealers' Window and Ad Tie-Up

The large automobile plant shown in "Female" is actually the huge Chrysler factory in Los Angeles. In one of the sequences, a string of brand new Chrysler cars are seen rolling out of the factory. This should enable you to tie-up with the Chrysler dealer in town for some big stunts.

We suggest a parade of Chrysler cars through the streets opening day, bannered with "Ruth Chatterton Uses Chrysler Cars in 'Female,' coming to

the . . . Theatre tonight."

You will find stills Nos. 2 and 58 in "Female" showing Chatterton standing beside a Chrysler car, good not only for blown-up displays in Chrysler dealer windows, but also good for their ads.

Suggest to the dealer that he use these stills as illustrations for his newspaper ads with explanatory copy that will advertise "Female." The stills can also be used by the dealer for broadsides.

'Magic Square' Brings Results

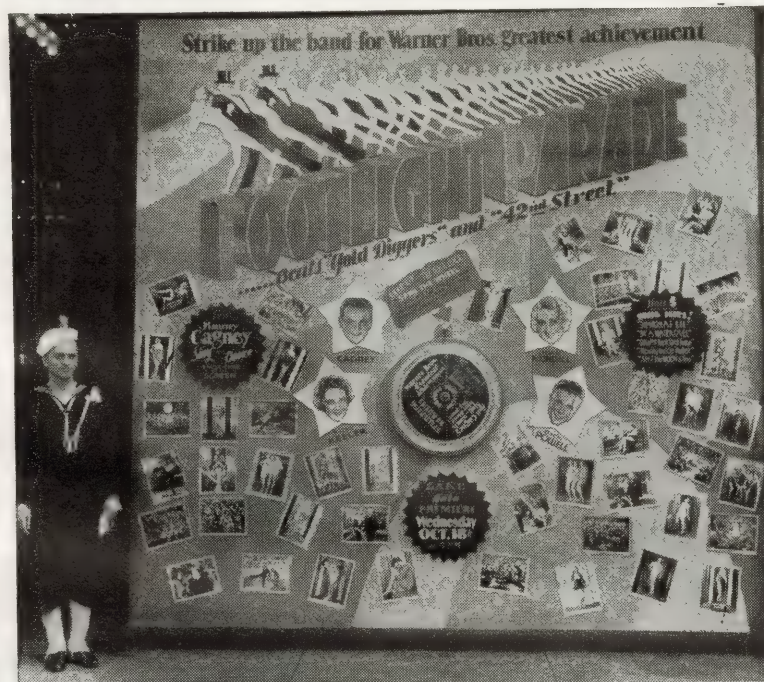
Here's an inexpensive and sure-fire interest-arousing brain-teaser which hasn't yet failed to give grand returns to the many showmen who have used it. The present one conceals the sentence: FEMALE IS A WOMAN WHO TRIES TO BEAT MEN AT THEIR OWN GAME.

It is solved by beginning with the circled square, moving one square up or down, right or left, not diagonally, and ending at the square containing the period. Plant with newspaper as a regular weekly feature, awarding a pair of guest tickets to the first twenty-five persons to send correct answers to the Magic Square Editor, in care of your theatre.

	M	O	M	A	G		
N	A	W	E	.	N	W	
W	H	A	S	I	R	O	
T	O	E	F	E	I	E	
R	I	M	A	L	T	H	
S	E	E	A	T	T	A	
T	O	B			M	E	N

Mat No. 30, Price 5c.

Roulette Wheel Proved Big Puller at Cleveland Lake



Here is a stunt that proved sensational when pulled in Cleveland by Sid Dannenberg, in conjunction with the showing of "Footlight Parade." It can easily be applied to any picture and get the same attention.

Here is the thing to do:

Make up a large display board, such as shown in the illustration. Use stills from the picture and cut-outs from the posters, together with strong selling copy. In the center of the board, attach a roulette wheel, such as is used at country fairs, bazaars, etc. No doubt you can rent one of these wheels in your city. In Cleveland the wheel was numbered from one to 200. For your purpose get an attractive girl to make a spiel about the picture to the crowds that will gather around. Have another girl hand out the numbered paddles to about twenty-five of the crowd. You'll need 200 paddles, numbered in accordance with the numbers on the wheel, but don't hand out more than 25 for each spinning of the wheel. Be sure to use different numbered paddles for each spinning.

The holder of the paddle upon which the wheel stops gets a free ducat to the show.

Sid Dannenberg reported that the stunt averaged only seven free tickets a day, with crowds all the time running up to 300 people.

The display was set on casters and set up in front of an empty store adjoining the theatre. At night it was rolled into the lobby. The beauty about this stunt is its simplicity, and the fact that while waiting for the wheel to spin, the crowd reads everything on the board and gets the ballyhoo spiel.

"Chuckle Ads" Contest Good For Newspaper Tie-up

The smart dialogue which pops up throughout the showing of "Female" lends itself to one or two gag ideas which serve to exploit the picture.

One of them is the "Chuckle Ad Contest" which has been outlined in previous Warner Merchandising Plans. This contest became the popular thing wherever it was used. In situations where the newspaper at first was willing only to use this contest for a limited time, it became a regular feature of the newspaper and was extended for a longer time because it was so popular with readers.

If you have used the "Chuckle Ad Contest" this is a good time to repeat it. If you have not used this excellent newspaper tie-up, now is the time to plant it. It works to mutual advantage for the newspaper and the pictures you play.

"Chuckle Ads" are intriguing and are easily composed. At least four separate lines taken from as many classified advertisements are put together coherently but humorously. Here is a sample "Chuckle Ad":

For Sale—Fine Holstein cow genuine, solid mahogany legs

slightly used but motor is guaranteed in best condition.

Your local newspaper will certainly use this classified ad promotion stunt, because it makes the readers actually read the classified ads in order to complete "Chuckle Ads." It takes but a few days to popularize the idea and the newspaper will want to continue it, cooperating with you on all your attractions.

The theatre gets its share of advertising and publicity in the space the newspaper uses in its news and advertising columns to popularize the "Chuckle Ads." Offer ten pairs of guest tickets daily—two to each of five people sending in the best five "Chuckle Ads" of the day.

In order to make a success of this idea, the newspaper should devote large display space, giving at least 50 per cent of the space to the free ticket offer and the advertising of your attraction. Likewise the publicity copy should strongly sell your picture in connection with the free ticket awards. News boxes should be carried on the front page and spotted through the rest of the paper calling attention to contest.

Exploitation Ideas

Inquiring Reporter Stunt Arouses Patrons' Interest

The Inquiring Reporter Stunt, used as a regular feature by many newspapers and theatres, is especially applicable with this picture. "Female" opens a question which is not alone highly controversial in itself, but will be most provocative of discussion among those people to whom the question is propounded.

Send a reporter to go about town questioning as many citizens as he can, asking them one of the following questions:

FIRST — DO YOU PREFER WORKING FOR A FEMALE OR A MALE? WHY?

SECOND—DO YOU BELIEVE THAT WOMEN CAN BE AS SUCCESSFUL IN BUSINESS AS MEN?

If possible, send out a photographer with your Inquiring Reporter, and

have him take photos of the people who answer the question asked by the reporter.

Offer a pair of tickets good to see "Female" to those whose answers are printed in the local paper. Publish the six best answers received each day, with pictures, if you can get them, and award passes to those whose names are used.

The word-of-mouth controversy which will be aroused by this stunt will help your campaign immensely. Specify in your newspaper stories that the question is being asked in conjunction with the argument raised by Ruth Chatterton's latest picture, "Female," now playing at the Strand Theatre. The publicity created by this idea will serve as an exploitation stunt either in advance or during the run of the picture.

Classified Ad Section Will Be Fine Spot for "Female"

Here is a novel way of tying up with your local newspaper's classified ad section as well as promoting a swell contest for your presentation of "Female." Newspapers are eager to use any promotion idea that will get people to read their classified ads. Here is your opportunity to put across a contest in a big way:

Plant a contest with your paper offering prizes of two tickets each to the first twenty-five persons to hand in six ads, the initial letters of which spell out the word "FEMALE." Of course, the word "Wanted" or "For Sale" at the beginning of each ad is not counted—it is the first word of the actual ad which is considered.

For example, a series of ads starting, "Ford for Sale—; Engineer

wishes work—; Man Wanted; etc.," arranged neatly and originally would be all that would be necessary to enter the contest. The prizes should be awarded on the basis of promptness, originality, neatness, and any other elements which you choose to inject into the proceedings.

This contest should not be difficult to plant in the papers. It will get people to reading the ad pages, as well as creating considerable interest in your showing of "Female." When you do plant the contest, be sure that the paper gives you a good display ad on the classified page. In return, you award the prizes to the winners. As a cooperative stunt, it can't be beaten.

PUNCH DIALOGUE LINES MAKE GREAT SELLING COPY

Showmen will want to make much use of the smart dialogue lines spoken in "Female". These lines make great selling copy and can be used in various forms to advertise the picture.

On the right is illustrated one of the stills worked into the "balloon" idea to carry the dialogue copy. This style may be used for special newspaper ads; or as blow-ups for lobby and front display.

Additional punch dialogue lines and the accompanying still numbers are given in the boxes below. Use the layout for a lobby display or use each still separately for newspaper advertising of course, adding title and cast billing as illustrated in the regular ads.

The stills used in this layout are included in the regular set available at your local exchange.



(Still No. 72)

CHATTERTON: You wouldn't have husband trouble if you were a "fallen woman".

(Still No. 14)

CHATTERTON: Love is a career in itself. It takes too much time and energy.

(Still No. 76)

CHATTERTON: Marriage? Not for me. I've decided to travel the same open road that men travel. So I treat men the same way they treat women.

(Still No. 29)

CHATTERTON: I can't be annoyed with jealous, moody men. . . . Make arrangements to go to Montreal.

(Still No. 18)

BRENT: The laugh's on me, offering a marriage license to a pick-up.

(Still No. 28)

CHATTERTON: We can be happy just as we are. Why spoil everything with marriage?

(Still No. 44)

CHATTERTON: I thought I could beat life . . . play a man's game.

(Still No. 48)

BRENT: You are so drunk with your own importance you think you can make your own rules. . . . The great super-woman.

(Still No. 74)

CHATTERTON: Jim, I can't go on without you. I'm not a super-woman. I'll marry you if you still want me.

(Still No. 80)

Exploitation Ideas

TIE-UP FLORIST FOR BIG WINDOW

Ruth Chatterton in "Female" sets a new style for personal floral attire. Instead of the customary corsage which women wear, Miss Chatterton in one of the important sequences of the picture, appears in a gown be-decked with a garland of white flowers hung around her neck.

The effect is startlingly new. Women will jump at the opportunity to be among the first to introduce this new vogue in your town. Therefore, tie up with local florists in obtaining window displays of the "Ruth Chatterton Garland Creation."

Stills Nos. F11 and F17A are good close-ups of Miss Chatterton wearing the gown and flowers, and will make fine blow-ups for a window display.

TIE-UP STILLS WITH RIFLEMEN

Shooting galleries play a large part in Ruth Chatterton's latest picture, "Female." The gallery is where she first meets George Brent, and it is where her reconciliation with him takes place. Both Miss Chatterton and Brent are excellent rifle shots, and several stills showing them shooting at the pigeons, candles and pipes have been taken and are available for your use.

Stills Nos. 54 and 57 show Brent and Chatterton at the shooting gallery, and will make a swell tie-up plant for use in the various galleries, bowling alleys and similar institutions around your town. It will be good publicity for your presentation of "Female" and is a very acceptable tie-up as far as the shooting galleries are concerned.

DEBATABLE TOPIC GOOD FOR STUNT

There's one question that's been debated for decades. It's a highly controversial topic and can be used in exploiting "Female." It will turn plenty of attention to the picture.

Here's the question: "Is a woman's place in business or in the home?" The stunt ties in with the plot of the picture, which portrays Ruth Chatterton as "boss" of many men.

Plant this question with your newspaper in advance of your play date and allow anybody to enter, male or female. Restrict replies to fifty words. Offer tickets daily to the best reply which favors women in business and to the best letter which suggests a woman's place is in the home.

In connection with the contest, you might be able to get representative letters on the topic from prominent local residents, and use them in the newspaper, along with the contest story. These letters would lend prestige to the stunt.

USE LETTERS IN FEMALE FOR GAG

Any contest that plays with words is always popular and draws more than the usual quota of interest. Here's a stunt that falls in that category and should prove a good exploitation stunt in selling "Female."

The idea ties in directly with the title of the picture. Here it is: Offer free tickets daily to the persons who compose the best sentence, funny or otherwise, using the letters in "Female." Naturally, the sentences will be made up of six words. An added condition in the contest is that the letters be used in the same order they appear in the word. Here is an example: "Few Elderly Men Are Love Epicures."

The stunt will draw many humorous replies. Base your awards on originality and adaptability to the theme of the picture. You may add another rule to the contest, to the effect that all entries must mention in some manner, love or women. Each entry, of course, must be a complete sentence.

Plant this contest with your local newspaper, or use it as a program feature. In any instance, it should draw a goodly share of attention to "Female."

Special Publicity Portrait



Mat No. 32
Price 10c

RUTH CHATTERTON displaying a new charm in the new Warner Bros. hit at the Strand, "FEMALE"

"WHAT'S HAPPENING ON THE LOTS"

If you are not getting your copy of "What's Happening on the Warner-First National Lot," you're missing out on a crack news service. This bulletin relates spot news, gossip and plans of the Warner-First National production staff and stars. The service is available free of charge. Write to the Director of Publicity, Warner Bros. Pictures, 321 West 44th Street, New York City, and your name will be added to the mailing list.

A Novelty That's Really Novel!



It will make your Heart turn somersaults!!

Each of the draws in this desk opens to reveal copy selling your show. Draw on top carries the line—NEVER AGAIN WILL YOU CALL THEM THE WEAKER SEX! Other punch copy is contained in other draws. Folder is about 4 in. by 5 in. on good cardboard. Inside fold carries title, cast and catchline. Your imprint covers entire back.

Prices, including imprint: 500 @ \$4.50. Up to 3M @ \$5.75 per M. Over 3M @ \$5.50 per M.

Order direct from
ECONOMY NOVELTY CO.
239 West 39th Street, New York City

BURGEE

In brilliant shades especially for suspension in your lobby under your marquee. Size 20 x 30 inches, printed on heavy, durable canvas.



Economically priced at
50c each.

Available direct from
MORRIS LIBERMAN
729 Broadway,
New York, N. Y.
NOT AT EXCHANGE

ROLLER-SKATING STREET BALLY

Here is an inexpensive and effective way to ballyhoo "Female." Have a boy and girl or several boys and girls roller skate through all the important streets of your town at rush hours with placards on their chests and backs bearing copy along the following lines:

**WE ARE ON OUR WAY TO
THE STRAND THEATRE TO
KEEP OUR DATE
WITH
"FEMALE"**

This stunt will attract plenty of attention. You can get the skaters with little difficulty since the roller-skating fad has become so popular all over the country.

FREE COSMETICS FOR FEMALES

As the title, "FEMALE," suggests, this is a great woman's picture. Play this up in your exploitation and publicity stories.

In advance of your opening arrange to distribute samples of powder, rouge and perfume to all the women attending the showing. These may be secured from local drug stores and department stores on the basis that it is good sample advertising.

Play up this giveaway in your ads and in your publicity stories, giving credit to the merchant, in return for his cooperation in supplying the cosmetics.

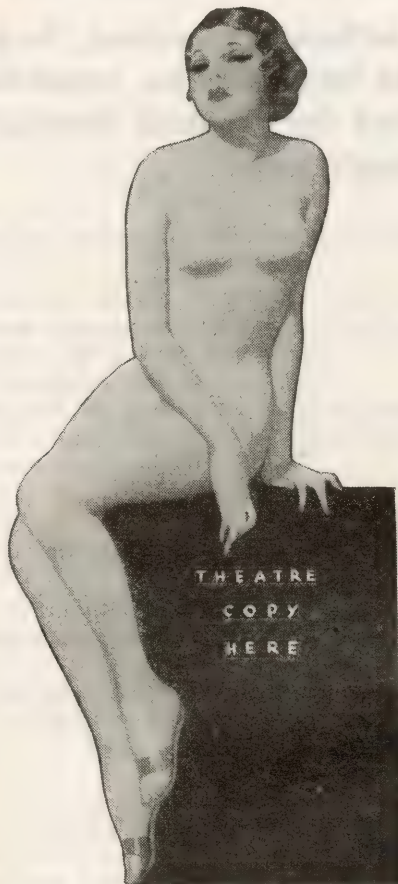
PLASTER TOWN WITH TEASERS

The title, "FEMALE," lends itself very readily to a teaser campaign, which should be started several days in advance of your playdate. Cover your town with tack cards, snipes, billboard posters, etc., with copy reading along the following lines:

**"KEEP YOUR EYES OPEN
AN INTRIGUING 'FEMALE'
WILL BE AT THE
STRAND THEATRE
FRIDAY, NOVEMBER 24th"**

Exploitation Ideas

LOBBY DISPLAYS FROM POSTERS



The six and twenty-four sheets on "Female" can easily be adapted for effective cut-outs. Pictured above is a cut-out from the six-sheet which can be used for display in your lobby and also would make a splendid cut-out for your marquee. Use one figure at each end of the marquee mounted on compo board for a knockout attention getter. The figure of the girl taken from the six-sheet is over life-size, and done in brilliant natural colors; it makes a most attractive lobby decoration.

PRIZES FOR BEST FEMALE ART WORK

Announce through your local newspapers that you will offer a prize for the best photograph and the best drawing of a female.

Art schools and artists will be sure to take advantage of the offer and local photographers, amateur and professional, will take the opportunity to win some notice.

Extend the time of the contest throughout the run of the show and award the prizes on your closing night.

Entries submitted can be posted in your lobby together with the name of the contestants, with the most likely subjects illustrated daily in the newspaper.

The Vitaphone Trailer on "Female"

is one of the most cleverly planned pieces of advertising you have at your command. Angles for women—angles for men—every inch of it an irresistible sales argument.

Start it running now—the longer it plays the heavier it pays!

Contest for Handsomest Man Has Fine Novelty Slant

Here is your chance to put over something different: Beauty contests have been run in the past for the most beautiful girl in town. "Female" is a different type of picture and requires a different type of stunt. Here it is: a beauty contest for men with women acting as judges!

Offer a small cash prize to the man chosen as handsomest by a committee of prominent local women. Much of the detail of the contest depends on your local situation. Whether the entrants are to enter themselves or whether they may be entered by another depends on your own decision.

The whole contest can be run through the medium of photographs. Ask contestants or their friends to send in photographs. Your committee of women will judge the pictures and choose the winner and runner-up. After they have made their choice,

you can plant pictures of the winners easily in your local paper. It would be even more beneficial to have the newspaper go in on the entire contest, thus insuring plenty of publicity as well as a cooperating unit.

This contest is swell to work in college towns, particularly those colleges which are co-educational. The girls will have lots of fun sending in pictures of their boy friends, and gagging the contest in general. It will make a good draw with everybody and will add to the effect of the stunt.

Be sure to plug the contest as being the first contest in which the Male is to be judged by the Female—a reversal of form—something new and different! Tie it up with your showing of "Female" in that manner, and you will have a great gag which will land space in the papers and patrons in your theatre.

Send Personal Letter to Lists of Women's Clubs

In "Female" you have a show that possesses tremendous appeal for woman. It's the type of picture that no woman will want to miss. Take advantage of this fact by aiming your exploitation stunts at all the local females. Set them to talking about the attraction long before it plays your theatre.

One way of doing this is to send a letter to the local women's clubs, giving your personal endorsement to the picture. Use copy as follows:

Dear Miss:

Knowing that a Ruth Chatterton picture is of a special interest to women movie fans, I am gratified to advise you about Ruth Chatterton's latest screen triumph, "Female," which comes next Friday to the Strand Theatre.

I do not want to tell you all about "Female" in advance of your seeing it. However, I want to assure you that there is a surprise in store for you when you see Ruth Chatterton in "Female." It is smart, sparkling and full of entertainment.

Besides, Miss Chatterton wears numerous gorgeous gowns and new style creations.

You know what Ruth Chatterton can do in an emotional role, but wait until you can see her as a comedienne! She is simply marvelous as the dynamic, witty and fast female who beats men at their own game. And you'll simply love George Brent, too.

Take my word for it, "Female" is intriguing entertainment. Don't miss it!

Cordially yours,

(Signed) MANAGER STRAND THEATRE

COLORED LOBBY BLOW-UPS



These attractive colored 28 by 42 enlargements aid your advance or current lobby displays. Priced individually at \$3.50 each. Set of three—\$10.00 per set.

Order direct from
PHOTOCOLOR STUDIOS
220 West 42nd Street
N. Y. C.

All prices quoted f.o.b. New York.

USE GUN-GAL FOR STREET BALLYHOO

There'll be lots of eyes directed your way with this street stunt. Dress up a couple of attractive girls in smart, well-fitted clothes. Have them walk through the busiest parts of town with air rifles in their hands. Suspended from the rifles so that they can be easily read when the pop-gun is raised, have a card reading: "FEMALE" OUT TO GET HER MAN! Have the girls stop and bring the guns to their shoulder as though aiming at a man.

Heralds, to be distributed by the girls, will establish the connection. The girls should be definitely a type, not hard-boiled, as it will give the wrong impression.

STILLS GOOD FOR WINDOW DISPLAYS

Included in the stills from this picture are a number of especially posed shots good for definite window and advertising tie-ups.

Following is the complete list of the various tie-up stills:

CIGAR STORE AND STANDS—Still No. F74 shows Chatterton and Brent lighting a cigarette and pipe from same match.

SWIMMING POOLS—Stills No. F66 and F68 taken from "Female" pool sequences.

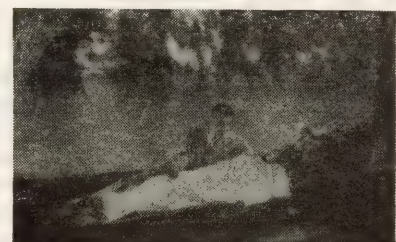
CHRYSLER—Still No. F58 shows Miss Chatterton on the running-board of a Chrysler Imperial.

TYPEWRITER AND DICTAPHONE—In Still No. F22 a Dictaphone and a Remington Noiseless Typewriter are both plainly visible.

LINGERIE—Miss Chatterton is seen in a beautiful negligee in Stills No. F15 and F16.

FLORISTS—Stills F11 and F17A shows Miss Chatterton with her style of garland flowers instead of corsages, as explained elsewhere in this section.

Colortone Effect



Make your screen presentation artistic and colorful with the atmospheric effect, elaborately colored, beautifully created. Gives added depth to your film.

4 x 5 Colored positive only...\$2.00
—Set (pos. and neg.).... 3.00

3 1/4 x 4 Colored positive only 1.50
—Set (pos. and neg.).... 2.25

Order by Number N-641

NATIONAL STUDIOS, Inc.
226 West 56th Street New York

Be sure to specify and include remittance with order to avoid parcel post and C.O.D. charges.

"FEMALE" SIGN ON LADIES' ROOM

In advance of your opening you can start a buzz of talk in your theatre by replacing the usual Ladies' Room sign with a notice reading "Female." Running as it will in conjunction with your publicity and ads, patrons are certain to get the significance and undoubtedly will comment upon it.

Special Radio Sketch

CORKING 10 MINUTE ACT ENTERTAINS AND SELLS

In putting on this sketch enlist local young people who are interested in dramatics. There are such groups in every town. Plant news stories about their becoming radio players. These will benefit your theatre, your

picture, the station and the actors themselves. In case of lack of an orchestra at the local station, recordings can be used with good effect for musical interludes. If you're not using the air, begin now.

FIVE CHARACTERS

ALISON DRAKE: Beautiful business woman who tries to make money and "make" men—and accomplishes both.
JIM THORNE: Her handsomest employee, who fights back.
COOPER: Office Adonis who falls for her.
OLD PETTIGREW: Snooping office man.

Regular Station Announcement Followed By—

ANNOUNCER: *Friends, at this time we are pleased to present a grand bit of entertainment gleaned from the swift-moving and amusing smart dialogue of "Female," Warner Bros.-First National production starring Ruth Chatterton, with George Brent, her husband, in the leading male role. "Female" opens its local engagement tomorrow at the Strand Theatre. Mr. (name of narrator) will describe the situations leading to the opening of our play.*

NARRATOR: *Thank you. Ruth Chatterton noted for her portrayal of different types of women in her former pictures is seen in "Female" as a new type—a modern woman, who as the head of a large automobile manufactory is in a position to command men to do her will in business and socially too. Miss Chatterton as Alison Drake, plays the game as men do . . . that is: treats men exactly as they've always treated women. The scene opens with Alison Drake seated before a long table in the director's room of the Drake Automobile Company. A modern Catherine the Great is Allison! Listen to her:*

ALISON: I've been listening to you big brains for an hour—and all I've heard is a lot of statistics. You're all suffering from statistic poisoning!—Here, boy, set the coffee tray here—In case you don't know it, this business is slipping, men—slipping fast! We're making better cars than we ever made when my father was alive—but we aren't selling them. And why?

OLD PETTIGREW: But, Miss Drake—(clears his throat) for the past three years

ALISON: (interrupting sharply) That's the trouble with you—all of you—you're living in the past! Our problem is this year—today! You're being paid to sell automobiles! (curtly) That's all!

NARRATOR: Self-consciously the men get up and file solemnly out. Young Cooper is the last in line. Alison gives him an appraising glance. Old Pettigrew hands her a cup of coffee. She nods him away. As the husky Mr. Cooper is about to go out, she calls abruptly:

ALISON: Oh—Cooper!—(door heard closing) May I see you a moment?

COOPER (respectfully): Yes, Miss Drake.

ALISON: (coolly businesslike) You've been here about two weeks haven't you?

COOPER: (bovishly, much impressed) Sixteen days—Miss Drake—to be exact.

ALISON: (softly) Like the work? You look as if you might—

COOPER: (eagerly) Oh, yes, very much—I've been—I've been trying to make an appointment with you to—ah—outline a new sales-promotion plan of my own.

ALISON: (crisply) I haven't time to go into that now.—Set this cup over there on the tray, will you.

COOPER: Certainly, Miss Drake—

ALISON: Thanks, so much—

COOPER: (off) Not at all—I—

ALISON: Oh, by the way, Cooper—suppose you come to my house for dinner tonight—and we'll talk things over—

COOPER: (off, surprised, delighted) Oh—thank you very much—Miss Drake—(Door heard opening) Well, Pettigrew—

PETTIGREW: So long, Cooper (Door shuts) He's rather attractive don't you think Miss Drake? (He cackles suggestively which is faded off.)

NARRATOR: *We are now in the magnificent penthouse of Alison Drake. Dinner is over and the servants are dismissed for the night. Miss Drake leads Cooper to a divan on which she settles herself voluptuously. She speaks softly:*

ALISON: (low and alluring tone): Come here . . . sit down beside me . . . that's the boy . . . how tall you are. Why don't you relax . . . that's better . . . there . . . lovely!

COOPER: (breathlessly) Gee I can't quite figure you out. At the office you're so strict and . . . all business . . . and . . . I can't get used to seeing you this way . . . so human!

ALISON: Oh, I'm really quite human—you'd be amazed! You're not afraid of me now are you?

COOPER: No I should say not. Maybe I shouldn't bother you with my sales promotion plan tonight.

ALISON: Yes, some other time. Tonight we're just—well—male and female. Have some more Vodka!

COOPER: (Hoarsely) Alison—(kissing her) you're wonderful . . . you're . . .

(Fade Into Slow Romantic Music)

NARRATOR: *What a female! Well, we're back in Miss Drake's office and she's as business-like as ever. Old Man Pettigrew is hanging around as always. Listen:*

ALISON: Well, Pettigrew?

PETTIGREW: You sent for Mr. Cooper—he was out of the office—I left word—he'll be here in a minute—(small cackle of delight)

ALISON: What ails you, Pettigrew?

PETTIGREW: Nothing, Miss Drake—(short cackle) Oh, here's Cooper now—(door opens)

ALISON: That's all, Pettigrew—you may go.

PETTIGREW: (off) Yes ma'am, Miss Drake. (Door shuts)

COOPER: (ardently) Oh, my dear—last night—let me take you in my arms just for a moment—please—I—

ALISON: (businesslike) Listen, Cooper! Don't get sentimental! And no more flowers! Do you understand?

COOPER: But—Alison—

ALISON: (sternly) Miss Drake, to you.

COOPER: (protesting) But last night we—

ALISON: (briskly) Forget last night! This is my office. We're only interested in making automobiles here. That's what you're being paid for. Is that plain? Furthermore, I can't be annoyed with moody men! You're being transferred to our Montreal office.

COOPER: But Miss Alison, I don't want to go to Montreal.

ALISON: That's all. You're on your way!

NARRATOR: *She certainly can toss them aside—just as Napoleon would have dismissed a ballet girl! To her men are all a pack of spineless yes-men—she's fed up with them. Will there ever be a man who will conquer her? We shall see. We now have Miss Drake taking a stroll, after walking out on a big party in her own home. As she strolls along, she is attracted by the sound of rifle shots at a shooting gallery. On closer observation she is more attracted by the handsome marksman who is popping off the targets in rapid fire. She buys a gun full of cartridges and begins shooting, one, two, three, four, five, six, . . . (pick up dialogue with sound of rifle for four more shots.)*

THORNE: You shoot pretty well. Where did you learn?

ALISON: I was with Buffalo Bill once. You remember me—the cowgirl with the long blonde curls.

THORNE: I didn't recognize you without your horse.

ALISON: Poor old Dobbin. There was a wonderful horse—and a true pal too. Do you believe that the horse is man's best friend? Did you ever stop to think what we owe to the horse?

THORNE: Well, I can look any horse in the eye and tell him I don't owe him a cent.

ALISON: Really! You must be awfully lonely to spend your evening in a shooting gallery.

THORNE: Nothing else to do. I just landed in town and I don't know anybody here. Besides, er, shooting galleries are an old weakness of mine. Well, so long!

ALISON: Wait a minute I'm going with you.

THORNE: Oh, no. You're a nice kid, but I don't take pick-ups home with me—understand? Goodnight.

NARRATOR: *Maybe there is something wrong with Alison's technique. But let us shift the scene back to the Drake Automobile Company, where Thorne has been contracted to work as engineer. Of course you must remember that Miss Drake and Thorne have never met before as employer and employee, so you can well imagine Thorne's surprise when he suddenly meets her face to face at the factory.*

THORNE: Oh, Oh, I'm—sav— what is this? Are you still following me around. Do you work here?

ALISON: Yeh—do you?

THORNE: Uh-huh. I just started today. What department are you in?

ALISON: Pick-up department. What department are you in.

THORNE: Well, I've got a two years' contract as chief engineer. Not that it's any of your business.

ALISON: No?

THORNE: No. Baby, you certainly are fresh. You better get out of that chair before the boss comes in. Come on, come on—(Interruption by dictaphone buzzing.)

VOICE ON DICTAPHONE: Miss Drake those blue-prints you wanted are ready, shall I bring them in?

THORNE: Is that who you are Miss Drake? You-y-y-y.

ALISON: (very stern) Sit down! I sent for you because I understand you are the new automatic gear-shift genius. I want to get started right away. How soon can I have a working model?

THORNE: (still bewildered) That depends. First I'd like to go over my design with you.

ALISON: Well, I haven't got time to think about it now. Come to my house to dinner tonight and we can discuss it. Be there at seven-thirty. Is that understood?

NARRATOR: *Alison looks her alluring best in a tight-fitting dinner gown which shows off her shapeliness magnificently. She pours another glass of vodka as she hands it to Thorne.*

THORNE: Whew! Eight! You know you're an amazing person. I found out quite a bit about you; first meeting you in a shooting gallery as a pick-up and then having drinks with you in your own home. Whew! H'mm that's excellent vodka.

ALISON: Have another drink.

THORNE: Oh, no, no, no more vodka. Mind if I smoke a pipe?

ALISON: (seductively) Why is it you big out-door men always take cover behind a pipe?

THORNE: Take cover?

ALISON: Isn't that what you're doing?

THORNE: Certainly not. (gruffly) You don't take cover unless you're running away from something—

ALISON: (meaningly) Well—aren't you?

THORNE: Look here—what—in the—

ALISON: I love the fragrance of a pipe—but—there are times—when—let me put it over here—there, isn't that lovely—the fire—the wind around the house—and just—you and I—Come—(her voice is silky) Why don't you relax—

THORNE: Relax, eh?—I was just thinking (he clears his throat) that—

ALISON: (cutting in softly) Never mind thinking—I'll do that—

THORNE: Oh, I see. You'll do the thinking, will you?

ALISON: (caressingly) Calm yourself, Jim dear—

THORNE: (as fiercely as though he'd like to sock her) Listen—you! I'm not going to be roped and tied by any woman!—I don't care who she is! Understand? (rushing on furiously) I want to do my own hunting! And don't think you've got me in a spot—just because I'm working for you!—I'll do my work, as well as I can. But from now on—I don't want to see you—except on business! (voice fading) Do you understand?—Good night! (door bangs)

NARRATOR: But that's not all, my friends. There are still greater thrills in store for you if you will but follow Alison Drake's merry chase to get her man. See Ruth Chatterton in "Female," which begins its local showing tomorrow at the Strand Theatre. You'll find it sparkling entertainment and we know you'll enjoy it. Goodnight.

THE END

Production Information

The Story

When Alison Drake steps into her father's shoes as president of the Drake Motor Car Company, she decides to live her life like a man, ruthless in business and in love. Like Katherine the Great of Russia, she selects as her sweethearts any and all the handsome young men who attract her, mostly from her own office. Her system is to order them to come to her home, ostensibly to talk over business, but in reality to make love to them.

Unlike Alison Drake, the young men are unable to divorce love from business. Each in turn, thinking he is the first and only one, falls madly in love with her, and each turns up at the office the next morning expecting smiles and caresses, only to receive a cold shoulder. When they annoy her by openly showing their love, she transfers them to another town.

Social affairs bore her. Nevertheless, she is compelled to entertain for business reasons. At one such party, she is so bored, she slips away and sallies forth in search of adventure. She picks up a man at a shooting gallery. At first he rebuffs her, but finally takes her to a dance as a lark. When she insists on going home with him, he tells her curtly he does not care for pick-ups.

Next morning the two come face to face in the office. He thinks she is an employee, and she finds he is Jim Thorne, an engineer whom she had

engaged on his reputation, without seeing him. Jim is dumbfounded to find she is the president. Alison talks business coolly, then orders him to come to her home that evening. She follows the same routine as with her other lovers, but he tells her he prefers feminine women and likes to do the hunting himself.

Jim attends to business but will have nothing to do with his boss socially. Baffled, Alison stages a fake office picnic and arranges it so that only she and Jim are present. Discovering the hoax, he is about to leave, when she prevails upon him to help her make a fire. Before the evening is over, he succumbs.

The next morning he appears at the office with a marriage license. She coolly rebuffs him, telling him her petting parties are in no way serious. Furious, he quits. When she learns that he is on his way East in a car, she finds she is really in love with him.

Alison's firm is in bad shape, and she has an appointment to meet some bankers in the East to raise funds, which are absolutely imperative to keep the concern from bankruptcy. But she follows Jim and lets the business go. After a long chase, she finds him. Jim rebuffs her again, but when she breaks into tears and informs him she is letting the business go to smash because of him, he gathers her in his arms.

Biographies

RUTH CHATTERTON

Ruth Chatterton, born in New York City, began her stage career at 14. At 17 she was a star and director of her own company of twenty. One of her greatest stage triumphs was in "Mary, Rose," by Sir James Barrie, she, along with Ethel Barrymore and Maude Adams being the only American actresses ever to be starred in one of Sir James' plays.



Mat No. 37
Price 5c

At the time of her advent in pictures, she was one of the leading stars of the American stage. Her first film appearance was with Emil Jannings, the German actor, who picked her as his leading lady from a screen test, without knowing who she was. Always a consummate actress and richly endowed with stage experience, she easily adapted herself to the changed conditions of a screen role and was outstanding in her first effort in pictures. Since then she has gained even a greater popularity than she enjoyed as a stage star.

Some of her biggest screen successes are "Madame X," "Sarah and Son," "Lilly Turner," "Frisco Jenny," "The Rich Are Always With Us" and "The Crash."

JOHN MACK BROWN

John Mack Brown was born at Dothan, Alabama, and later attended the University of Alabama. There he became a football star, and before leaving college was a national figure in the game.

Coming to Hollywood soon after graduation, he was given a test by M-G-M, through the good offices of George Fawcett, veteran actor. His first big role was with Marion Davies in "The Fair Co-Ed." There followed important assignments in "A Lady of Chance," with Norma Shearer and "Coquette," with Mary Pickford.

Later, he appeared with Greta Garbo in "A Woman of Affairs," with Joan Crawford in "Montana Moon," in the title role of "Billy the Kid," in "The Great Meadow" and "The Secret Six." At the time he was working in "Female" with Ruth Chatterton, he also was appearing in an important role in "Son of a Sailor," opposite Joe E. Brown, at the same studios.

GEORGE BRENT

George Brent, featured player at the Warner Bros.-First National Studio, who will next be



Mat No. 31
Price 5c

seen in an important role in "Female," with Ruth Chatterton, was born in Dublin, Ireland, and educated in the university there. His first stage experience was with stock companies of which he has at one time or another owned six. His first screen role was with Ruth Chatterton, to whom he is now married, in "The Rich Are Always With Us." Other pictures in which he has had prominent roles are "The Crash," "Baby Face," "The Keyhole," "They Call It Sin," "The Purchase Price," "Week-End Marriage," "Miss Pinkerton," "So Big," "Lilly Turner" and "42nd Street."

RUTH DONNELLY

Ruth Donnelly was born in Trenton, N. J., a niece of Mayor Fred Donnelly of that city, who has the long distance record of holding down that chair for twenty-two years.

She was trained for the stage from childhood and started her theatrical career in the chorus with Ina Claire in "The Quaker Girl." She was with George M. Cohan for four years and played comedy leads with Broadway shows for many seasons before entering pictures.

Miss Donnelly went to Hollywood a little more than a year ago appearing in minor roles in several pictures. Her first distinctive hit came with her role in "Blessed Event," after which she was signed by Warner Bros.

Her recent pictures include "Goodbye Again," "Private Detective 62," "Lilly Turner," "Hard to Handle," "Employees' Entrance," "Ladies They Talk About," "Bureau of Missing Persons" and "Footlight Parade."

Cast of Characters

Alison Drake	Ruth Chatterton
Jim Thorne	George Brent
Cooper	Johnny Mack Brown
Miss Frothingham	Ruth Donnelly
Harriet	Lois Wilson
Pettigrew	Ferdinand Gottschalk
Claybourne	Phillip Reed
Della	Rafaelo Ottiano
Briggs	Gavin Gordon
Red	Kenneth Thomson
Puggy	Huey White
Mumford	Douglas Dumbrille
Jarratt	Walter Walker
Falihee	Charles Wilson
Butler	Edward Cooper
Tom	Spencer Charters

Official Billing

First National Pictures, Inc. and The Vitaphone Corp. presents	
RUTH CHATTERTON	100%
in	
"FEMALE"	75%
with	
George Brent	75%
Johnny Mack Brown	60%
Ruth Donnelly, Lois Wilson	60%
Directed by Michael Curtiz	20%
A First National and Vitaphone Picture	40%

LOIS WILSON

Lois Wilson was born in Pittsburgh, Pa., and moved at an early age to Birmingham, Ala. She attended the public schools of Birmingham and later the Alabama State Normal College. There she won a motion picture company's beauty contest and came to Hollywood.

She appeared first for Universal and then for Paramount-Famous Players-Lasky. Among her outstanding films were "The Covered Wagon," "The Thundering Herd," "Miss Lulu Bett," "The Gingham Girl," "Broadway Nights" and "What Every Woman Knows."

Production Staff

Director	Michael Curtiz
Screen Play	Gene Markey and Kathryn Scola
Dialogue Director	Stanley Logan
Photography	Sid Hickox
Film Editor	Jack Killifer
Art Director	Jack Okey
Gowns	Orry-Kelly
Vitaphone Orchestra Conductor	Leo F. Forbstein

Screen Records

RUTH CHATTERTON — "Lilly Turner," "Frisco Jenny," "The Crash," "The Rich Are Always With Us," "Madame X," "Sarah and Son."

GEORGE BRENT — "Lilly Turner," "42nd Street," "Baby Face," "The Crash," "The Keyhole," "They Call It Sin," "Week End Marriage."

RUTH DONNELLY — "Footlight Parade," "Hard to Handle," "Bureau of Missing Persons," "Lilly Turner," "Employees' Entrance."

FERDINAND GOTTSCHALK — "Gold Diggers of 1933," "The Keyhole," "She Had to Say Yes," "Grand Slam," "Ex-Lady," "Girl Missing."

GAVIN GORDON — "Two Against the World," "Hard to Handle," "The Wax Museum," "American Madness," "Man Against Woman."

RAFAELO OTTIANO — "Washington Masquerade," "Grand Hotel," "As You Desire Me."

STERLING HOLLOWAY — "Blondie Johnson," "Wild Boys of the Road," "Elmer the Great."

KENNETH THOMSON — "The Little Giant," "Lawyer Man," "Man Wanted," "The Famous Ferguson Case," "The Bellamy Trial," "The Other Tomorrow."

DOUGLAS DUMBRILLE — "I Am a Fugitive from a Chain Gang," "Baby Face," "Elmer the Great," "Working Man."

WALTER WALKER — "Hard to Handle," "Employees' Entrance," "You Said a Mouthful," "Two Against the World."

SPENCER CHARTERS — "Twenty Thousand Years in Sing Sing," "The Match King," "I Am a Fugitive from a Chain Gang," "Jewel Robbery."

LOIS WILSON — "The Crash," "Stranger in Town," "Secrets of Wu Sin," "Devil Is Driving."

JOHN MACK BROWN — "The Great Meadow," "Billy the Kid," "The Secret Six," "Flames."

WILLIAM DIETERLE (director) — "Grand Slam," "Lawyer Man," "The Crash," "Scarlet Dawn," "Jewel Robbery," "Man Wanted."

Length 5402 feet

Time 60 minutes

Posters & Accessories



24 SHEET

DESCRIPTION—Title is yellow with thin orange strip in center on a black background. Name of Ruth is blue and Chatterton in pink. Illustration is in natural colors with cast and credit in blue.



THREE SHEET



SIX SHEET



INSERT CARD



ONE SHEET

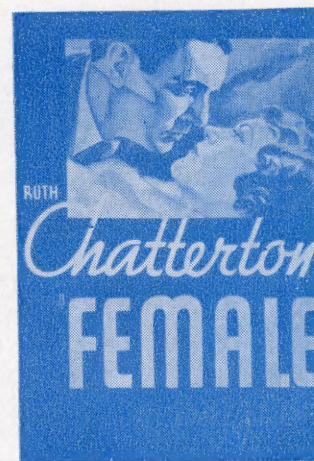


MIDGET WINDOW CARD

Sliding Scale of Prices for Accessories

1-SHEETS		WINDOW CARDS	
1 to 50	15c each	1 to 50	7c each
51 to 100	13c each	51 to 100	6c each
Over 100	11c each	Over 100	5½c each
3-SHEETS		INSERT CARDS	
1 to 25	40c each	1 to 25	25c each
Over 25	36c each	26 to 50	22c each
		51 to 100	20c each
		Over 100	19c each
6-SHEETS		HERALDS	
1 to 10	75c each	1M to 5M	\$3.00 per M
11 to 20	70c each	Over 5M	2.75 per M
Over 20	65c each	PHOTOS	
24-SHEETS		11 x 14 Photos	75c a set (8 in set—colored)
Up to 25	\$2.00 each	22 x 28 Photos	80c a set (2 in set—colored)
Over 25	1.75 each	Slides	15c each
		Stills	10c each
		Midget Window Cards	4c each
		Merchandising Plans	Gratis
		Music Cues	Gratis

(These prices apply to U. S. only)



WINDOW CARD



SLIDE

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